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SOME PERSISTENT QUESTIONS IN VOCAL THEORY

GILES WILKESON GRAY
Louisiana State University

MANY if not most of our fundamental theories in speech are so deeply embedded in our thinking that any serious doubt of their eternal truth partakes somewhat of the nature of heresy. This is particularly true of our theories of voice production, which have been handed down to us from generation to generation for more than a hundred years. How much further back than that they may be traced we can only guess. But they have stood the test of time well; since the publication of Rush's monumental *Philosophy of the Human Voice*, in 1827, they have appeared, practically unchanged, in almost every textbook of speech that has been written; and unless some contrary evidence be brought to bear, they will probably be appearing for the next hundred years.

Occasionally a new theory is adopted that cannot be directly traced back to Rush; but these are comparatively rare. And even more rare has been a successful, or even half-hearted, challenge of the principles that have stood for much longer than any of us have been interested in speech.

Theories, if they would merit any claim to being scientific, must stand many more tests than that of time. One needs only to glance at any of the fields of scientific thought to find innumerable examples of age-old theories which, in the light of recent investigation, have been entirely discarded. Was it not Channing who pointed out that injustice is not changed to justice by the practice of ages? "For

more than two hundred years heretics were burned, and not by mobs, . . . but . . . with the sanction of the laws and religions of nations; and was this a reason for keeping up the fires, that they had burned two hundred years?"

From the beginning we have been depending upon subjective observation and arm-chair philosophizing for the theories upon which we base our teaching. It is only recently that these principles have been brought into the laboratory for testing, evaluating and scientific scrutiny. And as yet very few revisions of these basic principles have found their way into our textbooks. We are still teaching much the same things that that "eccentric old gentleman by the name of North" taught to Chauncey M. Depew back in the 'fifties, and which James Rush, M.D., had been working upon as early as the 'twenties.

I find it difficult to believe that it is only in the field of voice production that the last word has already been said. I am rather inclined to doubt whether, *particularly* in that field, even the first word has been said. Our whole body of theory needs investigation; and I venture the opinion that much of it will be found to need considerable revision.

This article proposes to examine three propositions of fundamental theory in voice production, and to bring to bear upon them experimental evidence which may throw some light upon their validity. Obviously, it will be impossible to present detailed data upon which the conclusions are based, because of the lack of space; but it is hoped that in the near future this material will see the light of publication.

The truth of these three propositions I have presumed to question, first, because they have become so ingrained in the body of our teaching that they have been accepted for many generations almost as axiomatic; and second, because such experimental evidence as I have been able to obtain has tended to indicate that they have little or no foundation in fact.

I. "There are three Forms of Force, the Effusive, the Expulsive, and the Explosive, which are produced by differences in the action of the musculature of exhalation."

It is quite unnecessary to go into detail regarding the descriptions of these three so-called "forms of force"; they are to be found in a number of the most widely used texts on speech. This is one principle for which Rush cannot be held directly responsible. It seems

that it first appeared, in its present form, in 1890, in a textbook, *The New Science of Elocution,* by S. S. Hamill, was adopted by Fulton and Trueblood soon afterwards, and, most recently, incorporated into Woolbert's *Fundamentals of Speech* (both editions) and into O'Neill and Weaver's *Elements of Speech* (the revised edition bearing the date of 1933).

The experimental investigation of this theory was undertaken by H. P. Constans,[1] now of the University of Florida. He reasoned that *if* these three "forms of force" exist, and *if* they are due to specific action of the musculature of exhalation, then records of the respiration of his subjects while they were reading in these different forms should show characteristic differences. The "explosive" should show the short, sharp, and sudden movements of the abdomen or thorax which are supposedly peculiar to that form; the "effusive" should show the smooth, even, gradual movements that characterize that form; while the "expulsive" should show a type of movement consistently somewhere between the two extremes.

Needless to say, every precaution was taken to insure the highest degree of validity in the technique. In fact, as the experiment was set up, those conditions were fostered which might be conducive to the differentiation of the three forms. The eight subjects were selected especially because of their demonstrated speaking ability, and because they were considered to have sufficient control over their breathing to produce at will the "forms of force,"—if they could be produced at all. Not only had they made a thorough study of the theoretical principles involved, but they had also had opportunity to put these principles into practice.

The twelve selections chosen for reading were, for the most part, those which had been used by textbook authors who have written on the "forms of force." A few were selected on the basis of the descriptions of these forms, and were illustrative of certain moods which were supposedly expressed by some particular form.

The technique of recording was the pneumo-kymographic, the apparatus having been especially constructed for accuracy and sensitivity.

Each of the twelve selections was read by each of the subjects three times, under three different types of instruction. For the first

[1] *An Objective Analysis of the "Three Forms of Force" in Speech.* M.A. Thesis, University of Iowa, 1928.

reading the subjects were instructed to read for the greatest effectiveness, to give the best interpretation possible. For the second reading, they were instructed to read in a manner of breathing characteristic of the respective "forms of force;" that is, for the "effusive," they were to read in as smooth and steady a manner as possible, the attention being directed to the steadiness of the pressure, so that the breath would issue in a smooth, steady and gradual stream. For the "explosive," they were to read with the breath issuing with very short, sharp and abrupt strokes. The "expulsive" was to be with a manner of exhalation between these extremes.

For the third reading, they were simply told to read in the "effusive," or the "expulsive," or the "explosive" form of force, according to the selection. To refresh their understanding of the theory they were given descriptions of the forms to look over before reading.

The resulting curves were carefully analyzed in order to determine if any of the essential characteristics were present. This analysis failed to show any of those peculiarities which, theoretically, should have been present. A selection read in the "explosive," was just as likely as not to show a smooth, even curve very similar to the "effusive," and a selection read in the "effusive" might show a curve with the short, sharp strokes supposedly characteristic of the "explosive." Nor was there any difference due to the type of instruction given, so far as results were concerned.

Instead of finding that the "short, sharp, and sudden strokes" of the "explosive" are peculiar to readings in that form of force, the records indicate that in both "expulsive" and "effusive" readings appear the same shortness and sharpness, and with equal frequency. Nor are the readings in the so-called "effusive" always characterized by the "slow, gradual and smooth action" of the respiratory musculature which is described by writers as peculiar to that form. As for "expulsive" readings, they spread out over the whole scale, as many taking one type of action as another.

The effects, then, which have been described as the "forms of force," are not produced by any characteristic action of the respiratory musculature. But those effects are present, and may be recorded if the subjects read into a mask, and the curves of the breath pressure taken. There is a fairly sharp line of demarcation between the "explosive" and the "effusive," but no form which is characteristically and consistently "expulsive"; it seems to fit in everywhere, and consequently, perhaps, nowhere.

The effects of at least two of the "forms of force" are present; they are not produced by characteristic action of the respiratory mechanism. What, then, can operate to produce these effects?

This hypothesis is presented for consideration, then, that the so-called "forms of force," of which there are clearly two, rather than three, are produced, not by variations in the type of breath stroke, but by variations in articulation: the degree of sharpness, the amount of articulatory pressure, together with perhaps some change in the amount of breath pressure rather than the form of muscular action. Thus, the "effusive" can be produced by comparatively light breath pressure, together with a somewhat relaxed and easy muscular action of the tongue and lips, yet still retaining clean-cut articulation. The "explosive," on the other hand, can be produced by greater breath pressure, with a greater tenseness of the tongue and lips, with more positive and perhaps slightly longer closures or obstructions.

From the evidence at hand, then, the validity of the current teaching relative to the "three forms of force," and their manner of production, seems open to considerable question.

II. "The flexibility of the voice in speech is dependent upon the ability to distinguish fine differences in pitch, such as may be measured by the Seashore Sense of Pitch Test."

The essential error in this proposition lies in the use of such perceptual tests as that named, *as a basis of prediction*. There is little question that there are some very general central tendencies, which are exceedingly roughly parallel; but as a basis of predicting whether a given voice should be flexible or monotonous, a score made on the Seashore Sense of Pitch Test is about as reliable as the size of one's hat.

O'Neill and Weaver mention the case of a young graduate student who had a very monotonous voice, and who, when tested, could not distinguish a difference of thirty vibrations. I remember a somewhat similar case that came to my notice while I was at the University of Illinois. I had a student there with a perfectly normal voice, so far as anyone could tell from listening to him, but who confessed that he didn't even know what "pitch" meant! At Middle C he could not distinguish intervals of less than a major third, and even that was not at all certain. Now at Middle C an interval of a major third is a difference of some sixty-seven vibrations; at A = 435, which is the basis on which the Seashore tuning fork test is built, the same inter-

val is a matter of one hundred thirteen vibrations difference! And yet this student's voice, so far as pitch flexibility was concerned, was perfectly normal.

Seashore himself disclaims any significant relation between his Pitch Test and the ability to strike a given tone with the voice, much less the whole structure of voice flexibility.[2] The correlation between this test and the ability even to determine the direction of inflections as they are heard, is so low as to offer no reliable basis for prediction.

Nor do such perceptual tests measure, or even suggest with any validity, the ability of individuals either (1) to imitate a pitch pattern, or (2) to produce voluntarily a given pattern from a visual cue. This was determined some three years ago, in an experiment with some hundred subjects, ranging all the way from university freshmen to instructors in the Department of Speech. Correlations ran from .40 to .53.

Such low correlations have often been presented as indicative of a significant relationship between two functions. Even an apparently high correlation is sometimes misleading. For example, some few years ago a test was published with an announced reliability of .90. That is quite high, and would have been very significant, had not the probable error also been given. Now the P.E. of a correlation is a *fixed function* of the coefficient of correlation and the number of cases; having any two of these values, the third can be computed. In this particular case, it was discovered that the high correlation was based upon not more than ten subjects!

Low correlations are suggestive, often, of a rough parallel of central tendencies; but it must be remembered that these Pitch tests have been used as a basis of prediction. And any correlation as low as forty or fifty, regardless of the number of cases, is practically worthless when it comes to predicting what any given individual ought to do.

For example, the correlation between the Seashore Pitch Test and the test of ability to imitate pitch patterns is .40, with a probable error of plus or minus .057. What does this mean? It simply means that whether an individual makes 70 or 90 on the Pitch Test, he will probably make a score on the Imitation Test somewhere within the range of the scores that actually were made by a random group of a hundred subjects! He will not go more than 2.5 below the lower

[2] Personal conference, 1930, December.

limit, even if he makes 70 on the Pitch Test; while if he makes 90 on the Pitch Test he may go as low as within 1.8 of the lower limit. There is a strong probability that he may make between 91 and 100 on the Imitation Test, whether he scores high or low on the Pitch Test.

Two other studies have been made which may have a bearing on the subject. One is the investigation reported two years ago in the QUARTERLY,[3] showing that definite improvement in pitch control is possible without reference to the "basic" ability to distinguish fine differences in pitch. Assuming, as Seashore and his students have apparently demonstrated, that this basic capacity is unimprovable, then any function so completely dependent upon this capacity should not be susceptible of improvement. And yet thirty-five of the thirty-six subjects used in this study did improve in their ability to control the pitch of their voices in inflectional movements.

The second of these studies is that of Genius,[4] which seems to indicate that in some individuals, at least, even the ability to distinguish differences in pitch may be improved, to some extent, through the use of a visual aid to training in ear-voice co-ordination. Seventeen of nineteen subjects improved either in the lowering of the discriminatory threshold, or in the making of fewer errors within their threshold.

We do not know all the factors that enter into the pitch flexibility of the voice. There are probably parrallel group tendencies; but so far I have found no perceptual test of any kind which can be used as a basis for predicting whether any given individual's voice is likely to be flexible or monotonous; nor have I even been able to guess with any certainty, what sort of score any student should make on the Seashore Pitch Test, merely from listening to him speak. I have heard many students with highly pleasing voices, who would and did score low on any kind of perceptual test I could devise; and I have known others, perhaps as many, with narrow pitch range, who scored consistently well above the average on such tests.

Because of this evidence, tnerefore, I hold that the current teaching relative to the dependence of voice flexibility upon the ability to

[3] Gray and Tomlin, "The Improvement of Pitch Control in Speech," *Q.J.S.* XVII (April 1931), 190–202.

[4] Genius, J. Winston, *The Effect of Voice Training in Pitch Control on Pitch Discrimination*. M.A. Thesis, Louisiana State University, 1933.

distinguish fine differences in pitch, demands further verification before it is accepted as fundamental.

III. "Effective breathing for voice production demands the development of a certain type of 'regional predominance'."

To this basic proposition may be added a number of others having to do with respiration: phrasing, tidal air, vital capacity, depth of respiration, and so on. The above statement, however, is typical.

To attack such a principle seems the height of madness. *"Of course"* the abdominal type of breathing is most effective. Or, if one advocates the medial type, *"of course"* it is the best. Perhaps one adheres to the "general bodily expansion" theory: *"of course"* there is but one correct way to breathe. Add to these the many "trick" systems that have appeared from time to time, and it becomes evident that respiration has occupied much attention in theories of voice production.

An interesting aspect of this matter of breathing is the fact that almost everyone is agreed that breathing is fundamental to voice production; furthermore, that a certain type of regional predominance is essential. But here the roads divide, and there is much disagreement as to *which* type is essential. The three mentioned above are perhaps the most widely advocated, but they are not the only ones, by any means. No one recommends a *thoracic* predominance.

It is not only in the field of speaking that breathing has received much attention, but whole systems of singing instruction have been based upon the development of certain types of respiration. And yet, ten years ago, Emil Fröschels determined that no one type was superior to any other in singing; different singers would use different types, and get equally good results.[5]

Within the past two or three years a number of studies have been made which tend to throw some doubt on the validity of the principles as they have been taught for so many years. These studies were, with a single exception, reported at the Detroit Convention of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH, in December, 1931.

Wiksell,[6] for example, discovered that for isolated tones, one

[5] "Über Atmungstypen bei Kunstsängern nebst Beschreibung eines neuen Pneumographen," *Monatsschrift für Ohrenheilkunde und Laryngo-Rhinologie*, LVII, (1923), 95–103.

[6] Wiksell, Wesley, *An Experimental Analysis of Respiration in Relation*

type of breathing was just as effective as another. Abdominal breathers held no advantage, in strength of tone, over medial or thoracic breathers, nor had the medial breathers any superiority over the other two types.

Sallee, in the same year, was able to substantiate these findings for continuous utterance in the reading of a selected passage.[7] Both investigators found that most people, men and women, tend to use the abdominal type of breathing more than they use any other type. Neither found either a group or an individual relationship between the depth of inhalation and loudness (audibility), nor did they find any particular type of respiration superior in any sense to any other.

Further analysis of the data from these studies revealed additional interesting relationships. Among these were the following:

Sixty-three percent of all subjects were abdominal breathers; that is, their abdominal movement was greater than the thoracic. In seventy-two percent the thoracic was greater than the medial; and in eighty-four percent the abdominal was greater than the medial. Men have only a slightly greater average abdominal predominance than do women.

Those subjects whose thoracic movement was greater than the abdominal averaged higher than did those whose abdominal was greater than the thoracic, in audibility, in quality of voice, and in the control of force.

Those whose thoracic movement was greater than the medial averaged higher than did those whose medial was greater than the thoracic, in audibility and quality of voice.

Both statistical and graphical analyses show, for the group as a whole, as well as for various classifications within the group (freshmen, advanced students, men, women), a distinct tendency for both quality and control of force to drop with increasing abdominal or medial predominance. All correlations, with one exception (that between abdominal/medial predominance and audibility) are *negative,* although the values are very small, ranging from —.03 to — .17.

Subjects whose abdominal or medial movement was approximately equal to the thoracic (the "general bodily expansion" group) do not average higher in any particular than do either the definitely abdominally or the thoracically predominant.

The group having the highest average quality of voice had also the highest thoracic predominance. The individual whose thoracic movement was greatest (eight times as great as the abdominal) had a quality rating of 8 on a scale of 10, while the subject with the greatest abdominal movement (7.6 times as great as the thoracic) was in the clinic for voice improvement.

Individual deviations from group tendencies are so great that it is im-

to the Intensity of Vocal Tones in Speech. M.A. Thesis, University of Iowa, 1931.

[7] Sallee, William Hobart, *An Objective Study of Respiration in Relation to Audibility in Connected Speech.* M.A. Thesis, University of Iowa, 1931.

possible, with the slightest degree of validity, to predict from the type of respiration, or from the degree of regional predominance, what any given person's voice is or ought to be.

Still further analysis of the data was made during the past year by Miss Harriett Idol,[8] who studied such factors as vital capacity, tidal air, phrasing, duration, length of phrase, rate and depth of respiration, and so on. She found no significant relationships.

In brief, up to the present time records of some two hundred and forty subjects reveal no measurable characteristic of breathing which bears the slightest significant relationship to the production of voice. What future investigation will reveal is entirely too uncertain to warrant a guess. But in view of the evidence, I submit that the current teachings with respect to types of breathing, or depth of breathing, or any of the aspects of respiration which have been covered in this study, need a vast amount of further experimental investigation, and probably, considerable modification.

I do not presume to expect that these principles will henceforth, now and forever, be cast from our textbooks and from our teaching. The studies that have been made and are here briefly referred to may have no more effect than to cast some doubt upon a few of the theories that have been prevalent for many years, and perhaps to stimulate further research. There is an ample field for intensive study, merely in testing and re-evaluating the old theories. It may be that our whole body of "fundamentals" is due for some careful revision.

PLEASANT VOICE

EDWIN G. FLEMMING
New York City

THAT the voice is a legitimate field for exploitation by teachers in the speech arts is generally agreed. But the methods of training and the purposes sought are subject to wide differences of opinion. Some teachers maintain that a pleasant voice is desirable for its own sake and that no other purpose is necessary in order to advocate voice training. Some others indicate that a pleasant voice is more persuasive and consequently for adequate training in oratory and

[8] *A Statistical Study of Respiration in Relation to Speech Characteristics.* M.A. Thesis, Louisiana State University, 1933.

speaking attention must be given to the voice. And there are a few who are interested in the general development of their students and are convinced that the possession or acquisition of a pleasant voice is an asset indicative of culture.

As for methods of voice culture there are the technicians in one camp opposed to and by those who maintain in line with the classical tradition that the voice like eloquence is the expression and manifestation of the whole man. This latter group insists that to alter the quality of the voice the quality of the man must be changed.

The present inquiry is interested primarily in the problem of voice, both as to quality and methods of training, in so far as it is related to the whole man. It attempts to throw some light upon the relation of a pleasant voice to what is commonly termed personality. I recognize the fact that by technical means the voice can be improved and can be made at least to some extent more pleasant, a better instrument for persuasive speech and more effective in volume, pitch control and carrying power. On the other hand, the quality of the voice which we call pleasant seems to have implications and ramifications in the personality of the individual. It is to try to discover some of the relationships that exist between voice and personality that this investigation is undertaken.

The subjects were seventy-one girls, juniors and seniors, in the Horace Mann High School for Girls, Teachers College, Columbia University.[1]

The teachers of these girls were given lists of forty-six traits, including "pleasant voice," and asked to check for each girl each item that could be attributed to the particular girl. The traits were:

Intelligent	Generous
Sense of humor	Sociable
Interesting in conversation	Loyal
Considerate of others	Sympathetic
Talented in some field of art	Good natured
"Good sport"	Athletic
Beautiful or pretty	Courteous
Amusing	Sincere
Frank	Attractive personal appearance
Understanding	Honest, truthful

[1] It is necessary that I acknowledge my indebtedness to Dr. Cecile White Flemming, Director of the Division of Pupil Adjustment of the Horace Mann School, who gathered the data which made this study possible, and to express appreciation for the co-operation of the teachers and girls in the school who participated in this inquiry.

Clever	Industrious
Lively	Tolerant
Cultured	Entertaining
Helpful	Natural, unaffected
Modest	Fair
Dependable	Well informed
Unselfish	Adaptable
Good judgment	Pleasant voice
Witty	Wide interests
Individuality	Not easily excited
Competent	Smiling countenance
Idealistic	Tactful
Neat	Original

At least three teachers rated every girl, while in a few cases six teachers gave ratings for a particular girl. The average number of ratings per girl was 3.6. If we consider personality as the effect that one person makes upon another, there were a total of two hundred and fifty-five personalities rated.

In addition each girl indicated on a scale of ten the intensity of pleasant feeling that she subjectively associated with every other girl of her class. This gave me a measure of what may be termed the pleasingness of the personality of each girl.

The teachers also on a scale of ten indicated the amount of personality that each girl possessed. For this trait there were not less than three ratings for each girl.

In the records of the school credit is given for participation in extra-curricular activities which require more or less ability in terms of leadership. The credits acquired for the first, second and third years of the high school were taken as a measure of leadership in this study. The senior year was not included because only about half the girls had completed the last year.

The method of determining the degree of association between a pleasant voice and the other traits and characteristics was by means of the coefficient of contingency described by H. E. Garrett in *Statistics in Psychology and Education*, pp. 195-201. A two by two fold table was used. In interpreting the results it is necessary to bear in mind that for a two by two fold table the highest possible coefficient is .707, whereas theoretically perfect association should yield a coefficient of 1.00. It is probable, then, that the actual association is somewhat more definite than is indicated by the coefficients of contingency found.

Results

The coefficient of contingency, or C, between a pleasant voice and personality as rated by the teachers is .03. C between a pleasant voice and pleasingness of personality as rated by the girls is .13. In neither case is the relationship particularly significant, although rhetorically one might attempt to make out a case for the contribution of a pleasant voice to a pleasant personality. It is possible that with a group representing a more random selection on a cultural level the coefficient might be significantly high. But since teachers of speech and voice deal with groups highly selected it is doubtful whether a strong case can be made out for voice training on the basis of results here indicated.

Whether these same results can be applied to men is an open question at present. However, since in all the studies of sex differences so far made there seems to be a greater difference among the sexes than between the sexes, it is likely that the same results would hold with respect to voice. But since a difference of five points in the coefficient, that is a coefficient of .18, would warrant one in concluding that there is probably a significant relationship between pleasant voice and pleasing personality, conclusions applicable to the girls in this study would not necessarily apply to men.

C between a pleasant voice and leadership, as determined by objective data of actual leadership activities, is .17. Here we have a coefficient that indicates at least a positive relationship. It is not highly significant but at least it is positive. As for the possible reason or reasons for such an association one guess is about as good as another. The coefficient of contingency does not indicate any necessary causal relationship one way or the other. The coefficient does not tell us either that a pleasant voice causes leadership or that leadership develops a pleasant voice. Good sense and sound judgement must determine whether the relationship is causal, in the absence of any better basis for determination.

My opinion would be that a pleasant voice lends a little more effectiveness to other qualities of leadership which are more essential in the complex situations in which leadership functions. It is improbable that a pleasant voice ever made a leader who lacked other essential qualities, or that a poor and unpleasant voice caused his downfall or prevented him from functioning when other conditions were right. However, the teacher of voice is warranted in asserting

that a pleasant voice does contribute something to a more effective leadership.

TABLE 1.

Showing, in order of significance, the coefficients of contingency between a pleasant voice and other traits and characteristics.

	C		C
Adaptable	.41	"Good sport"	.19
Tactful	.39	Good natured	.19
Beautiful or pretty	.34	Modest	.18
Fair	.31	Idealistic	.18
Attractive personal appearance	.30	Interesting in conversation	.17
Sympathetic	.29	Competent	.17
Courteous	.29	Loyal	.16
Smiling countenance	.28	Entertaining	.15
Considerate of others	.27	Sense of humor	.14
Understanding	.26	Honest, truthful	.14
Sociable	.26	Neat	.14
Cultured	.26	Clever	.13
Dependable	.25	Amusing	.12
Unselfish	.25	Sincere	.11
Tolerant	.24	Individuality	.11
Natural, unaffected	.23	Helpful	.08
Wide interests	.23	Original	.08
Good judgment	.22	Industrious	.06
Well informed	.22	Lively	.05
Athletic	.21	Witty	.04
Talented in some field of art	.20	Frank	.03
Not easily excited	.20	Intelligent	.02
		Generous	.02

C between a pleasant voice and other traits and characteristics are shown in Table 1. Perhaps the most significant thing in this table is that all the coefficients are positive. A pleasant voice tends to be positively associated with many other desirable social characteristics. The next striking thing is that thirty of the forty-five traits, or two thirds, are probably significantly associated with a pleasant voice. The five most significant relationships are between a pleasant voice and adaptability, tact, beauty, fairness, and attractive personal appearance.

As stated before causal relationship is not indicated by these coefficients. Indeed, common sense would tell us that there could not be any possible causal connection between beauty, for example, and a nice voice. Surely we would not say by improving a girl's voice we thereby tend to make her prettier, nor that by clothing ourselves more attractively we consequently tend to cultivate our voices. The proba-

bilities are that a pleasant voice and these other characteristics are the common result of some fundamental cause or causes. Whatever it is that makes for perfection of physical and neural structure, for effective functioning, our inheritance, early training, cultural background,—whatever is behind these traits probably is also basic for a pleasant voice.

The acquisition of a pleasant voice is then limited by whatever limits the presence of these characteristics. In some instances it is physical structure as in the case of beauty; in others it is probably neural structure and functioning as in the case of good judgment and artistic ability. Where the limiting conditions are previous training and cultural background something can be done about it. Individuals can be retrained and can also be given a new cultural background. Whether such retraining and change in culture will inevitably tend to give the voice a more pleasant quality is problematical. The chances are that it will, but there is a serious obstacle in the way of such a tendency; namely, the habits of speech built up over a long period of years. The best procedure would seem to be to aid the general retraining by specific voice training.

But it should be fairly obvious from the results of this study that voice training alone has its limitations for making any permanent improvements in the fundamental pleasing quality of the voice. There are so many significant associations between a pleasant voice and other desirable social traits that we are warranted in concluding that in order to make any fundamental improvement in the pleasing quality of the voice we must change many related characteristics of the personality. It is always possible to polish glass but never, except by the unsophisticated, will polished glass be mistaken for a polished diamond, because there is a fundamental difference in their essential constituents.

A NOTE ON THE VOCAL INFLECTION OF JULIA MARLOWE

A. R. MORRIS
University of Michigan

THE dominance of the pitch cadence in the movement of the English sentence is well illustrated in the analysis of speech melody made by Dr. Glenn Merry.[1]

His notation of the pitch range of Julia Marlowe's voice in the balcony scene of *Romeo and Juliet* is substantially right and directs the attention where it should be directed—to the larger movements of the speech phrase. His analysis makes clear that pitch is the dominant force in establishing the movement in

If they do see thee, they will murder thee.

We hear it as a suspensive phrase,[2] the voice rising through the conditional clause

If they do see thee

to a pause at something near the highest point and then falling through the concluding clause

they will murder thee

to a full stop at approximately the pitch upon which the sentence began. As an example of the normal English speech cadence, this serves well to fix the attention upon the prime fact of English prose rhythm.

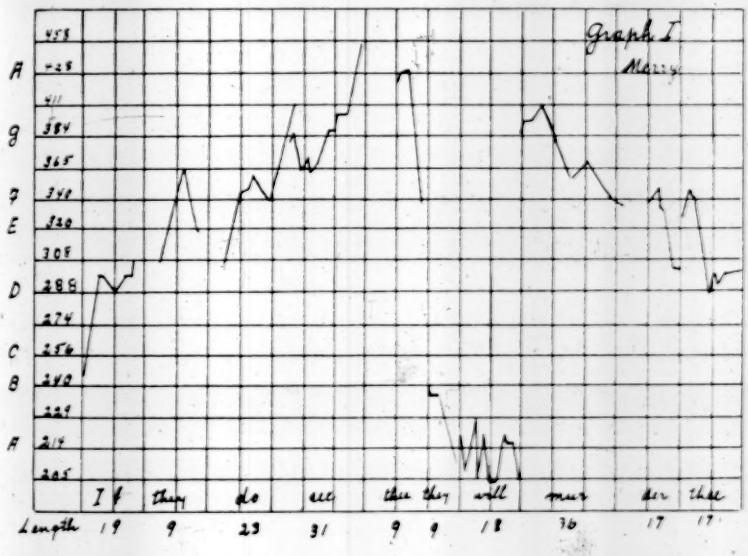
But in Merry's notation one irregularity has repeatedly baffled me. He gives the pitch of "they will" not at the crest of the cadence as I should have expected to find it but an octave lower. The natural expectation would be to find "they will" carrying the pitch still higher after the pause at the end of the conditional clause and then the clause descending rapidly to the pitch upon which the sentence starts. Upon frequent repetitions I would hear it now at the crest of the cadence and again an octave lower as Merry gives it. Two excellent reasons could be given for believing his notation right. If the "tune" carries the voice too high for an assured control of the vocal

[1] Glenn W. Merry, "Voice Inflection in Speech" in *Psychological Review, Monograph Supplement*, XXXI (1922), 205–229.

[2] Fred N. Scott, "The Scansion of Prose Rhythm," *Publications of the Modern Language Association*, XX (1905), 707.

quality of a given tone, we commonly drop a full octave for the notes beyond our reach. The intense emotional stress, by which Julia Marlowe's technique is most marked, might result in a "catch" of the voice at the point of momentary loss of control; that might readily throw the tone a full octave lower.

If on the other hand the notation is incorrect, from what did the inaccuracy arise? Dr. Merry does not make it clear whether this particular notation was made from a direct measurement of the en-

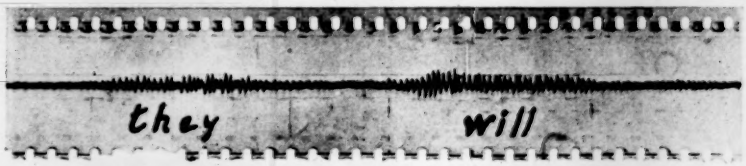


larged phonograph curve or from observing the stroboscopic movement of the fundamental by use of the tonoscope. If the movement is noted by the tonoscope the observer's attention may be caught by either the fundamental or its octave; if the objective curve is measured directly, the constantly changing wave form may make recognition of the fundamental difficult. The only way to resolve the quandary was, obviously, to repeat the analysis. The analysis of my own photographic record shows both positions right in part and in part wrong.

My notation shows "they will" to be a phrasal circumflex at the crest of the cadence as one would expect to find it. But the most interesting feature of the photographic record is the clear demonstration of the source of the error, by whichever method Merry was

here reading, and the source of the vaccillation in subjective judgments upon repeated playing of the record.

In the middle of the word "they" (in a lesser degree there is a similar grouping in "thee" and "will") there is a distinct modification of the approximately regular periodic form in which are three groups of four fundamental vibrations each. At the rate at which the record was being played, this group of twleve fundamentals covers a period of two-hundredths of a second. If this unitary grouping of four fundamentals each is caught by the ear, as it might be, though it lies at



about the threshold of perception, it would be perceived as not an octave lower but two octaves. Preceding this section of three groups of four fundamentals each is a period extending over seven fundamentals where the regular form of the fundamental is distinctly disturbed, the last four of which approximate the form of the succeeding three groups. From the point where this larger periodic grouping fades out, the wave form returns to the normal of the fundamental for the remainder of the word.

This is obviously not a modification of the fundamental tone of the voice but a secondary modification through physiological disturbance by accessory speech organs. My own interpretation is that it is a temporary glottal disturbance approximating a glottal stop. Because of the nervous tension, commonly betrayed by what we speak of as a catch in the voice, the control of the epiglottis is temporarily relaxed with a consequent tremor or "flapping" for a period of approximately .031 of a second, the period of its frequency being that of the unitary groups of four chord vibrations. This would explain the approximate regularity of the three periodic groups, the preceding irregularity through seven fundamentals, and the subsequent reversion to the regular wave form. It would also explain how the ear might be confused and hear the tone an octave lower. If the ear caught distinctly the glottal tone it should be heard not an octave but two octaves lower. But it might easily not be so heard because of the normal expectation of hearing the fundamental tone only within the accustomed octave range.

FROM THE LISTENER'S POINT OF VIEW*

JOHN DOLMAN, JR.
University of Pennsylvania

I SUPPOSE it must be the secret ambition of every radio listener to stand here in Radio City with permission to say what he thinks about what he hears on the air. Judging by some of the recent outbursts in the *Literary Digest*, the only person who could do full justice to the opportunity would be the Terrible Tempered Mr. Bang.

I wish I had time—and the nerve—to say what I think about radio programs in general, jazz, crooners, cigarette advertising, and one thing or another; but after all this is a convention of teachers of speech. The *Literary Digest* provided an opportunity for people to say what they thought on such subjects; and they said plenty. I shall confine myself therefore to some critical comments on the kind of speech I hear on the radio. It is probably a blessing that I can't hear my own.

First, I want to pay a very sincere tribute to the major broadcasting companies for their service to American speech. Considering the necessarily commercial character of their work, the quality of speech that they send into our homes is surprisingly high—much higher than the average speech that we use ourselves. If we could only keep our cheap politicians off the air the general level of culture reflected in radio speech would be fairly satisfactory.

There is one speaker that we hear frequently today whose speech is cultivated, yet natural; who is easy to listen to; and whose influence on American speech, because of his position of leadership, is bound to be very great. I refer to the President of the United States. It is very pleasant indeed to be able to sit at home of a Sunday evening and listen to a message from the White House, with the feeling that the man who delivers it is not noticeably inferior in culture to the announcer who introduces him. There are few American statesmen, and almost no politicians, of whom that can be said.

I remember a very painful experience I had as a listener about two years ago. The National Broadcasting Company was celebrating the thirtieth anniversary of Marconi's first transatlantic message. Speeches of tribute were heard on an international hook-up from

* Read as part of the program on Speech and the Radio, at the annual convention of the National Association of Teachers of Speech in New York, December 28, 1933. Broadcast on the N.B.C. red network.

seventeen countries in Europe, Asia, North and South America. Sixteen of them were spoken in excellent English, though with various foreign accents; and the only really bad, crude, vulgar English of the afternoon came from the United States of America—not from the N.B.C. announcer, but from the government officials who spoke on behalf of the nation. I don't remember who they were, and I hope nobody reminds me.

Seven or eight years ago, most listeners would not have minded that sort of speech; we should hardly have noticed anything wrong with it. But the radio is teaching us to expect something better. At the same time it is teaching us to be more tolerant of pronunciations and accents a little different from our own. It is teaching us to distinguish good and bad speech on merit, and not on prejudice.

In the *Literary Digest* poll of things disliked on the radio, there was one very significant result. Hundreds of votes were cast against trashy, coy, cute, patronizing, wise-cracking, and too-emphatic announcers, and announcers who mispronounce words; but no votes were reported against refinement of speech. If that poll had been taken seven or eight years ago, thousands of votes would have been cast against "high-hat" announcers, or announcers with an "English accent," or "affected speech." The announcers were no more English then than they are now; but we listeners have become less provincial.

I don't mean that we have lost our dislike of affectation. Far from it. Affectation is the great American bugbear. We are even afraid to improve ourselves for fear somebody will accuse us of affectation. We are in many ways a brave people, but on that one point we are the greatest cowards in the world. We would rather be wrong than be laughed at. We would rather be thought crude, tough, ignorant, even vicious, than be suspected of putting on airs. Before the coming of radio we were so provincial that we thought anybody who spoke better than ourselves must be insincere. Now we are learning, slowly, but surely, that real affectation goes much deeper than pronunciation. We no longer accuse a person of affectation because his vowel sounds are slightly unfamiliar to our ears; we accuse him of affectation because we detect in his attitude and manner *as a whole* some coyness, or cuteness, or patronizing quality that we recognize as fundamentally insincere.

Unfortunately, we still have plenty of chance to hear these more serious forms of affectation on the air; and they account for many of the unfavorable opinions expressed by *Digest* readers two weeks ago.

First, there is the gushing type of affectation, burlesqued in Mrs. Pennyfeather, of the Ku-Ku Hour. Mrs. Pennyfeather is supposed to be funny; but there are dozens of beauty experts, cooking experts, and others who out-gush Mrs. Pennyfeather.

Then there is the affectation of rollicking good humor, put on by announcers who don't feel that way—how could they?—and by comedians who laugh at their own bad jokes.

Next there is the affectation of aggressive over-emphasis, heard in many of the advertising talks; perhaps the most annoying form of insincerity on the air. "It's the finest ice-cream you ever tasted!!!" Nobody is fooled but the feeble-minded; and even they are learning. Intelligent people fall over the furniture in their haste to tune that sort of thing out.

Again there is the affectation of sweet reasonableness, when the announcer pleads gently and kindly with you not to condemn Smith's facial cream or Jones's beer without investigating its merits. "Won't you, for your own sake, give it a trial? It costs no more than the other kind, and is three times as effective."

A little less common is the affectation of an aesthetic attitude not justified by the facts. It is heard at its worst when somebody with a fine voice reads third-rate sentimental poetry to a musical accompaniment in tones of spiritual ecstasy.

Finally, there is the affectation of evangelical exhortation, which is bad enough when we hear it from a clergyman, but infuriating when we hear it from a commercial announcer. We are enjoying some good dinner music with our roast turkey, and suddenly it is interrupted; and before we can shut him off, the announcer is pleading with us to seek salvation before it is too late, to consider and give heed to—what? our immortal souls? No, No!—our colons!

All these are, in a sense, affectations of speech, for they consist in the use of speech to give false and insincere impressions. But the very worst affectation of speech on the air is that of precise, correct, over-careful speech, based upon false standards, usually the standard of the printed page rather than the ear. Of course many of us do slip into occasional eye-pronunciations by accident, without intentional affectation. When Lowell Thomas says "parli-a-ment" for "parlament" I know it is not an affectation because he is a natural and sincere speaker. But when a certain commentator on current events says, "The week's de-vel-ope-ments in Par-li-a-ment have been extra-or-di-nar-i-ly in-ter-es-ting . . . " I can hardly take what

he says seriously. People who say "vallay" for "valet" because they think it's French; who say "a number of my friends is here in the studio" because they think it would be grammatically incorrect to say "a number of my friends are here"; who say "between you and I" because they think it sounds more elegant than "between you and me"; or who say "pic-ture," "lev-el," "of-ten," "has-ten," "epis-tle," "waist-coat," "fore-head," "post-script," "clothes," "for-tune," "litera-ture," and so on, in order to prove that they know how to spell —these people are the real high-hatters. They are a far worse influence than the ignorant or insensitive, but honest, speakers who say "liggle" for "legal," or "infloo-ence" for "influence," or "ap-prish-iate" for "appreciate"—and how I hate that word ap-prish-i-ate"! I always want to duck, to avoid the spray.

With all its faults, the radio is the best thing that ever happened to American speech, and I speak from the point of view of the listener. It has taught me more about speech in five years than I could have learned in a life-time of travel and study. It has taught me to be curious about speech rather than self-conscious; to be tolerant of honest differences and honest attempts to do better; but to hate all forms of sham and pretense and vulgarity. If it has done that for me, it must have done it for others. And its influence has just begun.

RADIO DRAMA AND THE SPEECH CURRICULUM

WILLIAM A. D. MILLSON
Western Reserve University

IN April of last year, an article in the New York *Times*[1] brought to public attention the fact that colleges and universities in the United States are now offering sixteen or more courses "in broadcast speech and microphone technique"; and that "more than fifty other institutions of higher learning which do not offer formal courses in this field" have reported to the Department of the Interior that they "provide some instruction in broadcasting in connection with other courses or to voluntary groups in the university." There

[1] "Teaching A New Art," April 2, 1933. An editorial comment upon the Radio Report of Mr. Cline Koon, Senior Specialist in Education by Radio, the United States Office of Education.

are no doubt others which failed to report to the Department of the Interior. But a perusal of the catalogues of leading universities of the country, with an intent of ascertaining how many now offer formal instruction in radio play writing and radio play production, will indicate merely that as a separate entity radio drama is just beginning to creep into the curriculum of such urban institutions as New York University, the University of Southern California, Cleveland College of Western Reserve University, and others, having proximity to adequate broadcasting facilities.

We do find an occasional state institution conducting detailed experimental studies of audience-reaction to the voice as it is employed in the new medium of radio—notably the University of Michigan, the University of Iowa, and of Ohio State—and no doubt these will be productive of valuable data applicable to radio drama. But we can find no statement of general objectives nor the specific analysis essential to the formation of hypotheses upon which to base experimental research in a field which offers new and uncontrolled conditions of experiment.

The University of Akron over WADC, the University of South Dakota over KUSD, Cleveland College through WHK, and a few others, apparently have immediate access to radio stations which permit them to exactly duplicate broadcasting conditions for laboratory classroom instruction. For these institutions and for others which have not yet perceived the splendid opportunities offered in this field for generalized speech education, it may be useful to consider the function of radio drama in the speech curriculum.

Presumably, every teacher of speech will recognize at once the exceptional possibilities for training the voice afforded by radio dramatics. Faults of articulation, of production of tone, and in diction are made unusually clear to the student in relation to the actual performance of radio plays, due to the fact that radio, by virtue of its primary appeal to the ear, emphasizes these faults—so that there can be no question of the pedagogical value of radio by anyone who has tried it. But there does seem to be current a quite general confusion as to the character of radio drama and as to its curricular needs. The almost universal trend is to consider radio as an anomalously crippled extension of the stage and rostrum, requiring only adaptation of old principles to a medium whose only apparent distinguishing feature is the handicap of being solely dependent upon sound as a stimulus to the audience.

Most clearly indicative of the present attitude of teachers of

speech toward radio drama is the description to be found in the catalogue of the courses of one of those institutions which has devoted considerable time to this new form of vocal expression. I quote from the description of course-content:[2]

RADIO SPEAKING

This course is taught four times during the year. It is a general course in the field of radio. Included in it is a study (and the microphone practice) of announcing, advertising, public speaking, acting, program building, continuity writing, voice training, and interpretation, education, and the writing, cutting, and adapting of radio drama. The class broadcasts a thirty-minute play each week over ——, local station. Regular school year.

All this in one omnibus course. After announcing, advertising, public speaking, program building, continuity writing, voice training, interpretation, education, acting, cutting, and adapting, comes modestly the *writing* of radio drama! And this is cited by a trained investigator as typical of radio broadcasting courses.

In this whole field of radio so far as it touches our subject, we are very clearly in danger of offering another example of that old tendency in our field to indulge in the arm-chair speculation which has so largely characterized our efforts to devise adequate techniques for evoking and evaluating definite audience-reactions.[3] The fact is that we do not know enough about the reaction to the voice over radio to permit such unverified theoretical judgments as that expressed in the Introduction of one of our pioneer texts in radio speech:[4] "The same principles which make a conversation or a public address effective are still at work in the radio talk. . . . Radio speaking is thus a matter of adaptation." Certainly, there is "only adaptation." Just as certainly, that phrase is misleading. There is only "adaptation" in going from conversation to platform speech; yet the principles evolved have been more than extensions of the conversational elements—they are new in the sense that they are fitting only to the medium employed.

Take two people out of their homes, and put them on a stage—

[2] This is cited by Mr. Cline Koon, *supra*, as illustrative of the "work usually done in radio broadcasting courses." His report published in 1933 is obtainable from the United States Office of Education.

[3] W. A. D. Millson, "Experimental Work in Audience Reaction," *Q.J.S.*, XVIII (1932), 13-30.

[4] S. P. Lawton, *Radio Speech* (1932, Boston, Expression Company), Intro., xix-xx.

and though we have them do and say exactly the same things, we all know that by reason of the presence of new elements, the technique of expression has become substantially different. If we were teaching proper conversational technique in the home situation, we should teach much that differed from our present conduct of courses in acting and directing for the stage.

Even so must it be for radio. Teaching radio play technique will require something substantially different than teaching stage-craft. Necessarily, we shall find new phases of speech to which we must give a new emphasis; we shall find that writing for the voice and ear in both thematic and dramatic continuity is much more than subtracting those elements we have evolved to appeal to the eye. For simple illustration, the actor in radio faces no "fourth wall," but must be trained to speak directly to others exactly as he would in the actual situation—and this fact must influence the quality and character of the acting process and of his acting habits, utterly apart from the physical conditions of broadcasting. Playing to the personal audience under the necessity of reaching every ear and eye in an auditorium without appearing to try to do so—under the rigid requirements of stage grouping, movement, and timing of action—is an essentially different task from playing to characters only, while grouped around a microphone under the necessity of lifting the voice no higher than the actual life situation would require. And not only must it influence the actor, but it must necessarily influence the writer of radio drama who is no longer bound by the limitations of a physical "picture-frame" stage on which plays must be presented within small compass for the eyes of an audience on the same horizontal plane as that of the actors. In radio, plays may be written to take the audience to "the center of the stage" with everything happening around, in front, above, behind, or below them. They may take the audience up to another planet with "Buck Rogers in the Twenty-Fifth Century" (and I cite this without approval of this particular use of the new technique) or under the sea with "K-7" or with "Von Eckner," without strain on the imagination. On both the acting and the writing side, the radio play is essentially different from the stage play.

Indeed, already we can see developing an entirely new concept of technique for appealing to the "eyes of the mind," never before so absolutely essential as it now is in radio; and new methods of approach to an audience-attitude utterly new. Where the stage dramatist devotes himself to creation of adequate group pictures for

the pageantry of the stage, the radio dramatist turns to sound pictures. Consider for a moment the following direct quotation from the beginning of the script of a radio play, *Skyscraper,* by Lawrence Holcomb.[5]

> Through this entire scene can be heard the following sounds which are common to steel construction on a tall building: the constant chugging of an air-compressor engine supplying air for riveting machines; riveting as indicated in the script; the creak of cranes and hoists; the clash of steel against steel as girders are slung into place; hammering on girders; the calls of distant workmen to each other; the hissing of the blower of the furnace on which rivets are heated as indicated in the script; once in a while the racing of a donkey-engine and the whistle-signal to start and stop it; and through all of this the distant sound of traffic from the street thirty stories below. A combination of all the above sounds with the riveting machine close up must fade in when the opening announcement is completed. When the riveting machine stops, the other sounds are far enough back to allow the voices of the members of the riveting team to be heard as they shout to one another, their greatest rival in sound being the air-compressor motor.

Quickly and easily is the audience transported by sound alone to this scene actually and vividly some thirty stories above the street. The audience not only sees the scene but enters into it—becomes a part of its very life—more completely than would be possible on any stage. One of my students in radio writing wishes to make rapid transfer of scene from the inside of a church to the mouth of a mine shaft—and all that we need is a very slight moment of silence, with a "fading in" (a gradual increase in volume) of characteristic sounds of the mine. The writer of *Skyscraper* wishes to quickly transport his audience from the top of the skyscraper in process of construction down to the inside of the home of one of his workmen characters, and writes the following as the men leave their work for the day:

> TIM: ——an' Oim jist a wonderin' what'll happen up at Lefty's place this avenin', what with the three of thim together.
>
> (*After a very brief pause, a radio with much static fades in playing a popular dance tune. When the music has played a few seconds, a door is heard to bang a little back.*)
>
> LEFTY: (*Fading in—loud so as to be heard over the music*) She's allus playin' the radio! It drives me nuts!
>
> (*After a few more bars, the radio is switched off abruptly.*)
>
> DOLLY: (*Back, fading in a little—angry*) Who turned that off?
>
> LEFTY: (*Calling*) It's me, Dolly. I'm home and I brung——

[5] P. Dixon, *Radio Writing* (1931) 209.

DOLLY: (*Fading in*) You could have left it play to the end, Lefty, couldn't you? (*As she sees Steve is along*) Oh-h! I—hello, Steve!

So easily have the audience been transported by sound effect and so naturally into a new scene and a new situation with all characters "on stage." Just as easily can the proper music as a background to dialogue create for us a splendid ball-room or an exciting night club.

The purpose of speech over radio, the form and the content, and the technique of the speaker or the actor, all may be radically changed for effective radio broadcast, for we have an audience in a new situation unlike anything we have ever had before; and for radio drama, an audience which may not only affect the dramatic structure, but the form and method.

Yet there comes to our attention in the journals only two writers[6] in our field who have indicated the scientific attitude and the inquiring mind which is certainly necessary for all who are to touch usefully this vitally new subject. This article is written in the belief that we are now faced with the problem of developing radio drama as an art in its own right and with its own genre; and more particularly, that the time has now arrived for more general consideration by academic institutions of the need for developing in radio as a separate medium those techniques and standards of artistic dramatic production which can only be developed in a medium that has been completely divorced from professionalized production for the sale of commercial products. It seems obvious that this cannot or will not be done by the commercial stations, as an independent venture.

GENERAL CHARACTERISTICS OF RADIO DRAMA

Radio drama is the youngest child of the oldest of the arts. Properly speaking, it is not yet beyond the adolescent years—quite exactly, it is not more than fifteen years old. Many of us are beginning to think that it is now time to look forward to that period when radio drama will come of age—a period in which it will have its own artists writing for this medium alone—and not for commercial use, nor as an adjunct to the stage. Already the tendency has begun—particularly in England, where L. du Garde Peach writes, not good plays, but original radio plays for non-commercial use. In the United States, every year sees a new play written for the new

[6] H. L. Ewbank, "Studies in the Techniques of Radio Speech," *Q.J.S.*, XVIII (1932), 560-71, and F. F. Lumley, "Rates of Speech in Radio Speaking," *Q.J.S.*, XIX (1933), 393-403.

medium by an occasional stage-dramatist, independently of any advertising purpose.

The tendency to see radio as a new art-form—a medium indigenous, demanding its own techniques, independent in its own right and of wider possible influence than any other—was best evidenced recently in the statement of William S. Paley, Director of the Columbia Broadcasting System, "Dramatics are mounting to a dominating position in broadcasting. But they will be of superior type. They will be the work of writers who concentrate their efforts on radio. They will be original scripts, not plays adapted from stage and motion pictures. New writing technique undoubtedly will be developed to fit the needs of radio."[7] While this statement, to be exact, should be qualified, and while it is spoken from a commercial point of view, it indicates the trend.

Up to the present and even today, radio drama has labored under the handicap of serious misunderstanding as to its limitations and above all as to its advantages and its possibilities. There is the popular misconception that the inability to present directly to the eyes of the listener the effects produced on the stage by adequate lighting, scenic design, stage grouping, and movement of living characters in proper costume is an insurmountable handicap with no redeeming features. A moment's thought, however, will serve to indicate that, on the contrary, there are even advantages among these undoubted limitations—for example, the advantages provided by the imagination of the listener.

It may be said with some truth that this advantage in audience-empathy will in particular instances make the drama of radio an intrinsically finer art form than is the drama of the stage, with all its panorama of light and color, movement and design. Certainly, if we accept George Pierce Baker's criterion of artistic drama—that play being finest which secures from the audience the highest emotional response to the cultural and dramatic values inherent in the play[8]—and if we agree to economy of stroke as a principle of art, there are occasions when the same play in more artistic, presented by radio than by stage. That is, through sound alone, without the aids of costume, lighting, furniture and scene design, some plays afford a greater emotional reaction to an audience listening to a

[7] "Listener," Column in the Cleveland *Plain Dealer*, March 12, 1933, quoting W. S. Paley.

[8] George Pierce Baker, *Dramatic Technique* (1919), Chapter II.

radio than is afforded to an audience listening and looking in a theatre. Take, for example, the one-act play, *The Blind,* by Maeterlinck, ideally suited to radio by virtue of the situation of the characters and the lucid simplicity of fine dialogue. The vague symbolism of Maeterlinck is given new life and color—the grouping of the blind men, lost in a dank forest, becomes very real; and the progression of menacing sounds—the uneasy stirring of the wind; the moan of the sea; the cry of night birds; the weird call of the hoot owl; the death howl of a dog; the flutter of strange wings, the flurried rustle of dried leaves, the slow approach of ominous footsteps—all combine to emphasize the perplexed fear and terror of these unfortunate prototypes of humanity. The audience can sense this terror better by radio, for it perceives the menace by sound alone, in the same way that the characters involved perceive it; the radio audience becomes exactly like these blind men and keeps exact pace with the progress of the empathized emotional development. By progression of sound, the impression of impending danger is heightened—and radio emphasizes sound so that the perplexity and terror of the characters are brought into intense relief. Present *The Blind* on the stage, and the things the audience could see would hamper full appreciation of the effect of the sounds they hear upon the inner feeling of the characters involved.

Then, too, there is the problem of perspective. In *The Blind,* there is greater empathy because the medium puts the audience in the same situation in which we find the characters. But in this regard, radio makes an essential difference in another way such as to aid perception of dramatic values. Despite the aids of lighting and modern scene design with the attempt to create "perspective"—or abandon it altogether to suggestion—the personal stage is primarily two-dimensional, with the third dimension perceived only through a rectangular peep-hole (the "picture-frame" stage). Despite "perspective," each scene must largely be a "flat" canvas facing the audience. Radio, however, adds a real third dimension to a dramatic presentation—incidentally, another basis for asserting that radio demands a new writing technique for dramatic writing. For illustration, put Anton Tchekov's *A Swan Song* on the stage, and the audience sees a half-lighted stage set with an inebriated and superannuated actor in what should be an empty dark theater several hours after the last performance, philosophizing to the pit about the final emptiness of the actor's life. The audience sits in front of this actor, and must imagine that it stands where he is (!), looking back at the

black hole which the theatre proper has become. The audience is there, but it is asked to imagine it is not there and is looking back at the empty seats it so capably fills! Put *A Swan Song* in the new medium of radio—it requires a minimum of adaptation—and what happens? The audience is now actually *back* of the actor, looking in the same direction he is, seeing as he does this empty darkened pit, reliving with him the triumphs and failures of his career. Here, indeed, can there be a real empathy—one step and members of the radio audience are not only beside Svetlovidov, but each one can be, and is, Svetlovidov. The picture-frame is gone—and the radio audience feels life pulsing directly and completely, unlimited by the horizontal plane and by the rectangle. This, too, without the "crowd distractions" of the theatre audience—the impression of fifty or more fellow-watchers sitting in more-or-less uncomfortable seats quite "outside looking in."

By eliminating the need of perspective, radio therefore increases the possibility for audience-empathy and permits greater flexibility and agility to audience-imagination, leading often to greater vividness of impression and closing the gap between the audience of real life, conscious of itself in a theatre, and the audience which can project itself completely into the situation of the play. This is particularly true of plays which emphasize the mood of the piece or the emotional crisis of a character.

In radio, it has been demonstrated by actual experiment[10] that each listener, who sees in his own mind's eye a perfect picture of the scene which is given to him only through his ears, may it is true see a slightly different "picture" than his neighbor, but nevertheless —an equally vivid picture. And it is a picture of a scene or of action unlimited by the confines of a stage, by the demands of perspective, or by the concept of the acting group as to what the scene should be. In radio, but not on the stage, the listener can be transported as quickly as men can travel; he can picture and enter into a scene set on an extensive iceberg or down in a deep volcano. In radio, but not on the stage, a listener can "see" anything that man can do. In *Voice and Personality*, an English psychologist, Pear, has given an interesting account of experiments conducted to investigate "listener-imagination." One is struck by the variety and flexibility of the imagination of the average listener—and the individual differences among listeners for the same scene!

[10] T. H. Pear, *Voice and Personality* (1931, London), 100.

For example, Pear describes[11] his impressions of a dramatization in London of *Rupert of Hentzau* in which "exciting events are expected to take place at number 19, Königstrasse"; and he reports in his function of trained observer that the "19" he "saw" on the door was unusually large and artistically printed. He could think of no particular reason that this number should appear to him as artistic and large. But after some thought, he remembered that a friend in London—an art critic—had designed for his own use an unconventional door number, very similar to the one Pear "saw" in the radio scene.

Yet this mobility and flexibility of listener-imagination is the very thing that causes so many stage dramatists to fail so miserably when they try their hands at radio plays. Trained to write for the physical stage, they find it difficult to avoid those habits of thought which are built upon the limitations and conditions of the physical stage, no longer present for radio. More particularly, they fail to obtain first an adequate knowledge of the technical aids which can be afforded by the production radio engineer. The radio engineer could tell them how to manage entrances and exits so that it will be clear to an audience which "sees with its ears" exactly what characters are in a given scene; he could tell them how to get the effect of distance for character and for sound; how to employ music as a background; how to unify a program with music and how to use it most effectively in radio to suggest mood and to maintain tempo; how to synchronize with dialogue music and sound effects; how to use sound for color and for credibility of motivated action; what effects can be obtained by sound-manipulation, and what to avoid; how to make "sound pictures" the very basis of the movement of the play; and finally an ever-present appreciation of the dramatic value of sound for its own sake relative to dramatic action. For those who have grasped this need of knowledge of conditions determining radio program production, fair rewards are available through the commercial stations.

Others who have no play-writing experience have failed for another reason. The stage dramatist at least has learned to write for the actor—for his voice, and gesture, and movement; and for the audience—for its eyes and ears. For other writers, this vital lesson has gone unlearned. So they fail to write for the voice—fail to permit adequate variety or fail to avoid phrases awkward for vocal use and

[11] *Ibid.*, 100.

for the medium, and made thrice awkward for radio where the attention of the listener is riveted on the voice; and more often than not, their emphasis is upon body-character rather than upon voice-character. This focus of attention upon the voice means that a succession of sibilants, for example—or merely difficult consonantal combinations—are made more awkward for radio. The needs of the radio audience and the demands of attention both combine to render unwise the use of complex sentence structure; even when adapted to make plot action clear, Yeats's fine poetic play, *The Land of Heart's Desire,* is hardly intelligible to the radio listener. Over-attention to the aids given characterization by the actor on the physical and personal stage—by his physique, gesture, posture, movement, costume, and make-up—often means under-attention to other elements of character translatable into vocal patterns only.

Further, they may fail to write for the ear, fail to indicate all movement by dialogue or by sound-effect, and to write with vividness and imagery, in terms of the concrete experience of the listener. It is no reflection on the reality of the contribution offered here by radio, to point out that the sounds of home-activities and familiar dialogue create such definite impressions that literally millions listen to broadcasts of "One Man's Family" and of the "Goldbergs." The intelligent writer may study and improve the technique demonstrated in these two programs without approving the uses to which it is put.

And then, unfortunately it must be admitted that writing for radio as a medium for advertising, subject to the demands of sponsors, those writers who do secure positions in the continuity departments of radio stations, necessarily fail to write literature that could be called both dramatic and worth while, no matter where it was performed, with the exception of certain types of plays. The commercial stations can be expected to produce the greatest technical proficiency in those plays which are most likely to interest the general radio audience—plays of violent action, of adventure, of mystery, and of crime detection. The great national "chain stations"—the National Broadcasting Company through the Radio Guild and the Columbia Broadcasting System through the Dramatic Guild—produce and encourage radio presentation of great literature only as an adaptation of stage plays. They take Sophocles, Ibsen, Shakespeare, Rostand, Maeterlinck—but develop no great dramatic artists of their own. Here again is the opportunity of the University: to make a contribution to the development of a new art-form by affording the equipment and training for expression in a new medium unhampered by commercial considerations.

But not only is the radio writer limited by the commercial demands of his trade. An even more general difficulty is the failure to understand the character of the radio audience. Most people think of the radio audience as a vast audience of millions, but that is so only in respect to total numbers and on the occasion of an especially arranged national broadcast. Because of interference and distance-fading, the total audience of listeners at any one time for the broadcast of an average station is amazingly small. And the actual audience-group listening to any one program may possibly be much smaller than any of those which now attend inter-collegiate debates, at the nadir of attendance.

The average radio audience is the family group—perhaps three or five; and what most writers not connected with the theatre fail to grasp is the imperative need of devising techniques for securing the attention of the radio family group in the initial instance, while it is subject to so many distractions of the home. The dramatist understands this, for he has the same problem in the stage play; but, whereas he has been dealing largely with devices to attract the eye and ear, now he must devise stratagems to attract the ear alone. Such good one-act plays as Synge's *Riders to the Sea*, Green's *No 'Count Boy* or his *Last of the Lowries*, or Jones's *The Goal*, have in the dialogue or in the initial situation, slight, if any, aids to attention—they are too expository for radio. Where initial grouping, lighting, costuming, scene set, and stage movement no longer can be relied on, a new technique is required to catch audience attention. How like is the radio audience to the Elizabethan which viewed Shakespeare's plays while in the gala mood of an afternoon—and was compelled to imagine the scene and the time of day or night without benefit of lighting or scene design![12] It is no idle pedagogical meandering to say that a re-study of Shakespearean technique might repay the radio dramatist who is faced with much the same problems not only for play structure, for dialogue and for characterization, but even for actual conditions of production. Reliance on pantomime and stage movement and on grouping has made unnecessary the constant effort for attention-stirring device that we find employed by the Elizabethan dramatist. Consequently, while many of Shakespeare's

[12] This will seem less like "pedagogical meandering" to anyone who takes the trouble to read J. Q. Adams' accurate and interesting description of the Elizabethan theatre audience. "Hamlet," edited by Adams, Houghton-Mifflin Company, 1929, 173-176 in the Commentary. And "Macbeth," 1931, 113-118.

opening scenes would be good radio without need of substantial adaptation, most of our present one-act plays—which have time-limitations similar to those required of the radio play—must nevertheless be substantially cut for radio presentation. They are "over-dialogued." Not so when Hughes writes *Comedy of Danger* to take the audience far beneath the surface of the earth to where two men and a woman are trapped in a coal mine; not so when Holcomb writes *Skyscraper* to take the audience thirty stories high among iron workers in actual construction of a building. Not so when the "First Nighter" or "Hank Simmons' Show Boat" take the audience to "see" a play.

So also for the the radio actor. If he comes from the stage, he tends to be exhibitory for radio, regardless of how he appears to the stage audience, and to use the "projected" manner and tone demanded by the large personal stage audience; whereas, we need the intimate "conversational" manner and tone suited to the family group, and the poise and personality which does not require stimulation from a personal audience to bring it forth. And if he has had no training upon the stage, he is likely not to be an actor; not to be able to express meaning and mood with an expressive, direct and "conversational" voice.

Particular Conditions of Radio as a Medium of Dramatic Art

Because of these conditions of reception which we have described, the aural appeal, the mobility of audience imagination, and the empathic response of the audience, certain concrete conditions evolve and combine to make radio a flexible and tremendously useful instrument of dramatic expression.

The first of these conditions is the possibility of great compression of time. We have already indicated the ease and rapidity with which the radio dramatist can change scene and time. On the stage, such free use of time and scene change would either be impossible or would irreparably interrupt the mood and the movement of the piece. Within the last few months, the radio audience heard Al Jolson present a quite acceptable dramatization of the life of Stephen Foster, composer of negro folk songs; in the short space of six minutes, there was vividly portrayed scene after scene of an entire life leading to a highly dramatic climax, without interruption of mood. An especial case of highly simplified character presentation, perhaps: but it indicates the capacity of this medium to compress

time with an absolute illusion of reality. The compression of time is credible to the listener merely because the nature of the medium permits flexible audience accommodation to quick changes of scene and of time without interruption of the movement or of the mood of the presentation.

Similarly, the medium permits great expansion of time. Witness *Skyscraper,* in which an iron worker falls thirty stories to the pavement beneath, and relives his life, seeing in alternating flashes of imagination a few vivid episodes in his experience as against the horror of his present predicament. Though in actual performance, these scenes could not possibly be presented within the short space of time it would take to fall thirty stories, radio expands this second of time so that the audience vividly relives the life of the character not only without thinking that the actual fall took too long, but vividly conscious of the fact that the poor devil was falling very rapidly to his death.

The second condition is great spaciousness of "stage scene" and setting. Again without approving the uses to which it is put, we can commend the facility which we find displayed in the "Death Valley Days" program, representing with complete reality the whole range of a prospector's life. We can be taken to another planet in another century by "Buck Rogers"; we can see the circus life, at times a whole menagerie, in the "Gilmore Hour"; or travel through all her adventures with "Alice in Wonderland"; or follow a ghost with "Phil Baker's Assembly" through the highways and byways of an entire countryside; or see the varied adventures of the "Trapper" in the North-woods; or view completely "Cap'n Henry's Show Boat" entering the dock and see him welcoming customers who have come to see his show; or we can travel terror-driven through a jungle with O'Neill's Emperor Jones. The facility is there—it needs only to be bent to artistic uses.

The third condition is the vivid reality of picture created by sound effects—not approachable on the stage whenever the situation of the play is built upon the progression of sound, and there are many such play situations. Following is what one of my students reported to me after hearing a radio presentation of Lady Gregory's *Rising of the Moon:*

> Dark wharf—stairs to water—faint moonlight on the sea—desolated approaches—burly policemen approaching—swinging lantern—large white placard tacked on the barrel—receding backs of policemen—lonesome figure of the sergeant pacing back and forth—a lurking figure trying to slip past—a man

hoisting himself up on a high barrel—the faint gleam of light on water—a man singing tenderly—soldiers returning—out on the water, men hushed in boat slipping into wharf, noise of oarlocks—and so on.

This student saw the whole scene—not part of it, nor from any one angle, but all of it. It is because sounds as well as sights have associated memories that sound-effects may give these complete and vividly real pictures. A roll of thunder, the howl of wind, and the slash of rain in appropriate dialogue, and an audience can see the fury of a storm so that it may enter fully into the scene. The contrary is not true—a painted storm is difficult to empathize. Sound more easily creates visual images than visual images create sound pictures.

One of my favorite class exercises is to ask students to present an entire scene by use of sound alone—a veritable pantomime of sound. One of these "sound-scenes" follows:

Sound of rubbing on wash-board—slapping in water and squeezing of wet clothes—sound of distant martial music approaching—rubbing on the wash-board stops—music load with tramp of marching feet—music and the tramp of feet fading—sound of woman weeping.

Not exceptional, yet evidence of the fact that whole scenes can be produced by sound alone just as vividly as by action.

Many writers of stage plays very effectively make action and visible pantomime the climactic element of the play—in point are Zona Gale's *Uncle Jimmy,* Glaspell's *Trifles,* Rachel Crothers' *Peggy,* Middleton's *Madonna,* Barrie's *The Admirable Crichton,* and many others. Constantly before them is the need of presenting stage pictures for the "picture frame" peep-hole. Constantly do they look for visible objects or visible action that can create emotional associations in the mind of the audience. But in radio there must be "sound-pictures," such as we quoted above; and a new technique to utilize sound for climax if possible and if particularly suitable, rather than to utilize pantomime for climax. And that requires formation of new habits of thought and of observation by the writer of radio drama.

The fourth condition particular to radio is its especial adaptability for presentation of internal emotional states and the psychological crises of characters. Recently one of the national chains adapted and presented DeMaupassant's "The Coward." So clearly presented was the disintegrating effect of imaginary drums beating the death march that the audience could not help but feel the working of imagination in the mind of this duelist who had never before felt fear. It is an

axiom of play-writing technique that short stories cannot in general be made credible for dramatic stage presentation. Despite this fact, and due to the opportunity for swift change of scene, the dramatization of this short story became utterly credible and terribly alive; on the stage, it would have been difficult to attain by use of drums more than an intellectual appreciation of the situation and the plot development of the play.

Better still was the radio dramatization of Poe's "Tell-Tale Heart," presented as a beating, throbbing pendulum of disaster as it pounds on the imagination of the murderer. Eugene O'Neill's *Emperor Jones* took on new intensity in the terror-stricken rush of Jones through the jungle—pursued again by the beat of imaginary drums; while in Holcomb's *Skyscraper*, already referred to, the use of strange, warning voices, pointing always to the character's pressing danger and rapid death, as an interlude to presentation of scenes from his early life, flashed in and out by the imagination of the poor creature who is hurtling to his death—these in combination gave a perfect picture of the rush and the confusion and the turmoil in the mind of the character in the very last moment of his life. None of these could be done as well on the stage—only in radio is there that full intimacy of close contact, that apparent insight into the mind, that flexibility of scene and time change which is essential to complete picturization of mental and emotional states.

So also for presentation of fantasies, fairy tales, plays of fancy and mystery, of legend, of myth, and of symbol—these take on new reality in the radio medium, for radio is itself strange and mysterious, bringing music and distant scenes to the very center of our homes. This strange facility, and this ease of changing scene, made *Alice in Wonderland*, as presented in the "Ever-Ready Hour" much more real and vital than it could possibly have been on the stage.

The fifth and last condition particular to radio which we have space to discuss is the facility and reality given to character impersonation. One of my students recently presented to a studio audience separated from the performers in another studio, the entire one-act play, *When Witches Ride*, by Koch, taking four different characters with such reality that none of the uninformed in the audience knew it was the same person. Without the necessity of change of costume, "Amos 'n Andy," Charles Wellman, or "Bernie Walker" create each night several different clear and vivid characterizations with mere change of voice to new patterns of character. Again we need not place the stamp of approval upon the quality of performance to

hoisting himself up on a high barrel—the faint gleam of light on water—a man singing tenderly—soldiers returning—out on the water, men hushed in boat slipping into wharf, noise of oarlocks—and so on.

This student saw the whole scene—not part of it, nor from any one angle, but all of it. It is because sounds as well as sights have associated memories that sound-effects may give these complete and vividly real pictures. A roll of thunder, the howl of wind, and the slash of rain in appropriate dialogue, and an audience can see the fury of a storm so that it may enter fully into the scene. The contrary is not true—a painted storm is difficult to empathize. Sound more easily creates visual images than visual images create sound pictures.

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The Need for Specialized Instruction

Hence, if this analysis is accurate, there exists for radio drama with respect to a curriculum of liberal arts exactly the same need which has existed for stage drama, and which has been partly met by colleges and universities. Clearly, there is a need for a radio theatre "work-shop," where methods and techniques of writing and production of radio plays may be tested independently of the need for selling goods.

Particularly at this period, when radio stations are eager to offer sustaining programs to educational institutions, and when radio drama is in its infancy, there would seem to be no better time for colleges and universities to recognize radio drama, not as an appendage of the stage, but as an independent medium, demanding the whole effort of its own writers and actors for the full development of radio drama as a new art, worthy of independent effort and study. The field is new and rapidly acquiring standards and techniques; as teachers of speech we have here an unusual opportunity to make an essential contribution toward this development of a new cultural medium.

This will require of teachers in our field not partial attention to radio as a medium of speech, but a specialized attention which involves a keen realization of the new problems involved in this new field, and which necessitates an experimental attitude toward all hypotheses not based on actual experience with the medium. It will be unfortunate if we continue to view radio as a mere extension of

the stage, an adjunct, or an appendage, so limited in its possibilities as to demand only the cursory and incidental attention which the busy teacher of debate or of dramatics can afford to give it. Radio drama as one of the arts developed in our times will not receive any worth-while contribution from teachers of speech, unless it is taught for its own sake, and investigated by those who are willing to devote their energies to it as a separate and specialized undertaking.

DEBATE OR CONFERENCE?

DAYTON D. McKEAN
Princeton University

IT IS remarkable, in view of the attacks that have persistently been made upon debate, that it has survived as long as it has in American schools and colleges. Debate has outlived an attack by Theodore Roosevelt, with all of his prestige, and it has continued even in spite of some of its own friends who have wanted, following the Oxford example, to make it over into an exchange of jokes. Many educators outside the field of speech have questioned its usefulness. At the same time, it has not had many articulate defenders. There must be some vitality, it would seem, in an activity which, annually pronounced to be moribund, persistently refuses to die. At the present time debate is opposed by a new party, a party with a substitute variously called the "discussion group," the "study group," the "group for creative experience," the "lecture-forum," the "symposium," and by other names. Fourteen techniques are said to have been developed which are offered to displace debate. At the risk of some inaccuracy, the substitutes will be referred to hereafter as the discussion group.

The thesis of this essay is two-fold: debate has been considerably undervalued, and the discussion group has been overvalued. The claims now being made for the discussion group are too extreme; undoubtedly there is a place for the discussion group, and undoubtedly some problems can best be handled by this method. But before teachers of speech are induced to abandon debate for discussion, they insist that the advocates of the new method think it through more carefully.

Before undertaking some defense of debate it may be worth pointing out that many people, and especially teachers, have tended to estimate the value of debate in terms of the audience it has drawn.

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Before undertaking some defense of debate it may be worth pointing out that many people, and especially teachers, have tended to estimate the value of debate in terms of the audience it has drawn.

When audiences are small, teachers of debate become discouraged. The files of the QUARTERLY are full of accounts of the experiments which have been tried to entice audiences: trick questions, no-decision debates, shift-of-opinion votes, split teams, and what not. When all of these devices have failed to bring people from the movies or to separate them from the radio or from cross-word puzzles, people have jumped to the conclusion that debate is hopeless.

Professor Casteel, in the April, 1933, issue of the QUARTERLY in his article, "Debate and the Scientific Attitude," makes the point that audiences would rather hear the professor of economics than his students. I venture to add that they would rather hear him, not because he knows more about an economic subject, say war debts, than debaters, but because he is the professor of economics, and he is supposed to know more. A professor of economics whose field is labor problems can get attention for the most superficial discussion of the war debts when students who have read every available document will be charged with being shallow. It is not so much a matter of knowledge or of ability to speak as it is a matter of prestige.

The fact is that American audiences are not eager to listen to students under any circumstances. People do not come out in great numbers for any kind of student speaking, and by and large, a debate will draw as many as any other speaking event. One state has this provision in its election law: "All persons being of sound mind and twenty-one years of age shall be entitled to vote, except prisoners in the penitentiary and college students." Americans seem to think that men in college are passing through a period of irresponsibility during which nothing they can say really matters, and, it must be admitted, the social attitudes of many college men have not tended to improve the opinion they have with the public; but the public, as a debater would say, tends to make hasty generalizations. The situation abroad is different: the student at Oxford or Cambridge remains a voter, and he may be a member of Parliament from any district where he can get elected. When he campaigns he is as much respected for what he has to say as any other speaker; but Americans would rather listen to a ward-heeler or an escaped convict than to the most intelligent college student. Not all the fault is in debate; some is in the audience. It may be mentioned in passing that most of the forms of the discussion group solve the speaker-audience problem by getting rid of the audience.

The people who have attacked debate have dwelt much upon the

allegation that it encourages the wrong kinds of thinking and speaking. It is said that it leads to mere contentiousness, as if all student speakers were to become trial lawyers. I should be willing to give more weight to this view if it could be shown that the tricky, contentious men whom one meets were mostly ex-debaters, or, conversely, if it could be shown that debaters seldom or never become broad-minded, judicious adults. I do not know that any evidence has ever been collected to prove the point; but if it were true, the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH should, logically, be composed of the most tricky, contentious people in the country, for a large proportion of them have had debate experience. So far as my own observation goes, I should rather try to persuade a man who has been a debater than one who has not; he is more apt to realize that every question has at least two sides, and that the evidence is not all on his. There is, in fact, nothing like being in a debate to show a man that there are two sides to a question, and that wisdom will not die with him. My experience with all kinds of student speakers would indicate that the debaters are much more careful than other speakers not to make statements that cannot be defended and not to depend upon mere assertion and reiteration. Compare the average political speech and the occasional political debate; which depends more upon facts and reasoning, which upon "mere rhetoric?" When a man expects that every word he says will be tested by an astute opponent, that anything he says may be used against him, he is going to be very careful in the preparation of his remarks. Let him participate in one debate in which he relies upon the bombast which goes well enough for an ordinary speech, and he will learn a lesson he will not soon forget.

One of the oldest of the arguments against debate is that it teaches insincerity by having students speak against their convictions. I used to take this matter very seriously, and when preparing for a debate I tried to find out before beginning work what the men's convictions were, so that none would have to speak against his best judgment. I soon found that nine out of ten students have no convictions whatever upon the usual debate topic, and it was easy to put the tenth man on the side in which he believed. What opinion has the average student upon the question, "Resolved, that at least half of local taxation should be based upon sources other than the general property tax," or upon the one that was popular three years ago, "Resolved, that trial by jury has failed?" A year or two ago I had

a hard time finding three students whose mature judgment was that the United States should recognize Russia, but I had no trouble in getting a negative team; before long my great trouble was that, as soon as the negative team got to studying the topic, their "convictions" exploded, and they could not hold up a case. The truth is, as anybody who knows students will admit, that they have no deep-rooted convictions upon most public questions because they have not thought them out, and no violence is done to their souls by debating. When they do have sincere convictions, they ought not to be required to speak against them; and no intelligent director of debate will ask men to speak against them, if for no other reason than that a man speaks better with than against his convictions.

But what if a man does have to speak against his convictions? In meetings I have been called upon to present the point of view of absent members, a point of view with which I did not always agree. I never changed my own opinion by doing so, and I never felt that my character was impaired, though perhaps with the calloused conscience of a debater I was only too morally obtuse to notice the effect it had upon me. The whole scheme of Anglo-Saxon law is postulated upon the presumption that men can be found who will speak against their convictions, when necessary; for, if a man is entitled to a trial, he is entitled to a lawyer to defend him. Perhaps a lawyer may believe his client to be guilty and the prosecutor may believe him to be innocent; nevertheless some centuries of experience would seem to indicate that justice is most nearly approximated when both men do their duty. Psychologists are fumbling with substitutes for trial, but until one is definitely proved to be better, some men will have to speak against their convictions. A lawyer once told me, when I put this problem to him, of a case in which he had undertaken to defend a man he believed to be guilty. He took the case only because no other lawyer would, and because he felt that the man's right to a trial gave him the right to a lawyer to defend him. In the course of the trial the lawyer came to believe that the man was really innocent, a victim of local newspaper prejudice; and at his own expense he carried the case to the state supreme court and got a reversal.

Professor Overstreet, who has in general a very low opinion of debate, says that it is anti-scientific, for it presumes an alternative which is not true in life and in fact; in debate, he says, "It is either *this* or *that*," but in nature there are not two sides, but many. "The

scientist, unlike the debater, never goes out by the self-same door that in he went." [1] This last observation is itself manifestly unscientific: Professor Overstreet would have a very hard time in proving it. What if a scientist proves his hypothesis? Does he not then go "out the self-same door that in he went"? One of the first rules a debater should learn is not to say more than he means.

It is true, of course, that not *all* questions have two sides, and only two, and debaters have long recognized the fact. In the autumn of 1932 many colleges held debates upon the election with three and even four sides. A few years ago there were many three-sided debates upon prohibition; one side defended enforcement, one urged modification, and one demanded outright repeal. Other examples might be given, but three-sided and four-sided debates have been rather rare, not because debaters can handle only two, but because most questions, by the time they reach the stage of public discussion, have narrowed down to two sides. For instance, we must recognize Russia, or not recognize; we cannot half- or a third-recognize; we must ratify the Child Labor Amendment or not ratify; we must keep the marines in Haiti or we must withdraw them. But even when a question has more than two sides, all may be considered in a debate that has only an affirmative and a negative. The affirmative may assert that there is a need for a change, and show why, and then suggest a certain change, rejecting along the way for reasons that it gives, all the other suggested changes. The negative may then try to show that the present condition of things is better than the change suggested by the affirmative; or it may take up one of the solutions rejected by the affirmative and try to show that it is really better than the one on which the affirmative based its case. Thus the whole question may be examined. It is too much to demand, however, that every debate should consider every possible solution to a given problem; two hours will not permit the careful consideration of all the plans that have been offered for farm relief, for instance, but one or two plans can be well covered. A discussion group could not do more, and might easily have the discussion more diffused. Congress may debate for weeks upon some problem and may examine every suggestion, but debaters are compelled to examine only a segment of the problem, perhaps the outstanding suggestion made. It all depends upon the question for debate. A debate is not

[1] H. A. Overstreet, "Reason and the Fight Image," *New Republic* XXXIII (1922), 94.

unscientific when it does not exhaust every possibility in a question; rather, it is scientific when certain parts of a problem or one suggested solution are taken for thorough examination.

Frequently in life we may choose among a number of courses of action, but the outright yes-or-no decision has very often to be made. If I am on a jury, I must vote guilty or not guilty, as charged; I cannot vote partly guilty or perhaps guilty of some other crime. If I vote on a constitutional amendment, as I did last year, I cannot vote maybe or with reservations; I have to make up my mind and vote yes or no. When I take a lease, I must sign or not sign; I must take it or leave it. When the minister asks, "Do you take this woman for your lawful wedded wife?" I cannot reply, "Parson, your question has many important social and financial aspects, and I cannot give you an outright answer; I must offer the following reservations and observations . . . "

In some questions, to be sure, there is a stage at which there are several possibilities before the stage is reached where a yes-or-no decision must be made, but the final alternative is always to be met. Thus, a legislator may offer amendments to a pending bill which will make the bill more acceptable to him; if these are accepted by the house, he can vote for the bill, but if they are not, he must vote against it; if some are passed and some are not, he still has to face the inevitable alternative and decide whether the bill as it stands should pass. To take another illustration, I may examine a number of apartments, rejecting this one and that one, but at length I must face the alternative: shall I take this one or not? If I look at half a dozen apartments, when I make my decision, I still must choose between two alternatives: I can put any one against any other one, but I cannot straddle and combine the good qualities of one with those of another. I have found it unfortunate that I cannot; but such is the case.

In preparing a debate the stage at which the various possibilities inherent in the problem are examined may come even before the wording of the question is decided upon. In a debate upon war debts, shall the affirmative demand full collection, a scaling down, a lump-sum payment, or complete cancellation? In some questions, of course, there are only two alternatives.

Group discussion is a proper preliminary to debate. In school and college debates this preliminary stage comes when the debaters undertake to determine the issues. They may argue the question in

a general way, getting rid of irrelevant arguments, determining which arguments are most important, which are likely to be agreed to, and so forth. In a legislature, the preliminary stage may take place in a committee where a bill is being drawn; irrelevancies and obscurities should be removed so that the debate upon the bill in the house will be clear-cut. It is difficult to imagine a good debate without the preliminary discussion; but the discussion is distinctly preliminary: it shapes the problem so that debate upon the final alternatives may be well focused. So long as discussion is regarded as preparatory to debate there can be no conflict between the two methods; the conflict arises when we are urged to stop the process of argument at the end of the first stage.

The people who advocate group discussion, or whatever else they may call it, as a substitute for debate, commonly begin by saying that there are many questions which are worth discussion and argument which are still not suitable for debate. All the modern textbooks on debating which I have seen insist, for example, that a question to be debatable must have more than one side; but this rule, apparently, does not apply to discussion groups. Professor Elliott in his *Process of Group Thinking* offers these questions: "What do people say about the Volstead Act?" and "Should other races be debarred from eating places?" [2] The first question calls only for the finding of certain facts—however hard the facts may be to find—what people are saying about the Volstead Act, if anything. The second question, as stated, has no affirmative. Perhaps there could be discussion of a sort upon these questions, but surely there could be no debate. Insofar then as group discussion is used for questions which are in their nature undebatable, it can be no substitute for debate.

When we turn to the questions that are debatable, we are met with the assertion that debate does not find truth, but that discussion does. Professor Elliott says, "Truth is not secured by downing the other side. Debates leave the defeated party as convinced of the justice of its cause as are the winners. . . . Men and women the world over are beginning to see the futility of trying to arrive at truth by the methods of combat." [3] We might well pray that it could be possible to invent some machinery which would arrive at truth. How

[2] H. S. Elliott, *The Process of Group Thinking* (1928), 107.
[3] *Ibid.*, 19.

easily then might all the sore problems of the world be solved! But the fact is, of course, that it is quite impossible to arrive at truth by either debate or discussion. When truth has been discovered, both debate and discussion are superfluous.

With regard to most social questions there is no possible way of arriving at truth. What is the truth on the socialism-capitalism issue? Two hundred years from now some historian, pushing his pen through a haze of pipe-smoke, may be able to write, "The truth of the matter was—" We here and now can only form opinions; we cannot find out the truth. On one of the questions Professor Elliott suggests for discussion—"what do people think about the Volstead Act?"—it would indeed be possible to find the truth, not by discussion, but by a questionnaire or by a vote. All that could be found out in a discussion group would be what opinions the members of the group recall hearing people express.

It is only by a kind of mysticism that the advocates of the discussion group method get around this ancient difficulty. Falling back upon analogy, Professor Elliott writes:

> In short, the conclusion is not simply a physical addition of all the elements in the group. A chemical process has gone on. In the conclusion, all the original elements of the group are included. But they have been modified in the process; certain dross has been eliminated; and they are gathered up in a solution which is something new, different from any single suggestion, and yet including the best suggestions of all. Group thinking is like a chemical process, in which the elements are modified and combined but not lost.[4]

Stripped of its analogy the argument here is that when people holding divergent opinions come together for discussion, a new opinion will emerge, and that this new opinion will be satisfactory to all. If we do not take Professor Elliott literally and believe in a chemical process, as yet undiscovered, which takes place in men's minds when they are in a group, we may inquire further into how the members get this new opinion. There are only two possibilities: the solution may be a new one, a different one, one which has just occurred to some member of the group; or, second, the solution is a compromise.

If the attitudes of a group of people discussing a problem may be represented by A, B, C, and D, and no one of these attitudes is acceptable to all, perchance a new solution, E, may occur to some member. This solution may be such a happy one that the original attitudes may all be dropped, and the problem will be solved. In real

[4] *Ibid.*, 60.

life this happy ending is very rare indeed. It is rare because the very possibility that a new and acceptable solution can be proposed shows that the members of the group either hold their opinions very lightly or that they have not thought enough about the problem to have exhausted, in advance of the discussion, all possible solutions.

But Professor Elliott's description of what takes place in a group discussion has no suggestion of a new solution being found; rather, he says that the conclusion holds many of the original attitudes. Now what is this process of give-and-take but compromise? If no new solution can be found, what can be done but to compromise or to adjourn? If our group cannot accept any of the solutions represented by A, B, C, and D, and if no new solution, E, is offered, then they must compromise or break up. The compromise is apt to be a B-C, a middle-of-the-road solution, but it may, of course, represent any conceivable combination, depending upon the group and the problem. The process does not have to be explained by any analogy with chemistry; it is fairly simple, and it is very common. Men have been discussing and compromising ever since they have had problems, but perhaps the new names, "discussion group," "group for creative experience," and others, do not have the bad connotations that surround the simpler word, *compromise*. Now a compromise is often the best solution to a problem, and often a compromise is completely successful; particularly in politics there is a good defense for the use of compromise as a substitute for force. But if we are to teach an old technique under a new name or names, it might be well to inquire why compromise has such a bad odor. The old technique, incidentally, is fairly simple when compared with the principles of persuasion: demand more than you really expect to get so that you will have something to bargain with; and hold out doggedly for your real demands.

The first limitation that may be mentioned is that compromise is impossible and discussion is hopeless when the members of the group hold their opinions rigidly or when they regard the interests at stake as vital. There are many problems upon which certain groups simply will not, even cannot, compromise. Thus, it would be foolish to hope that a discussion group composed of a brewer's representative, the president of the Distillers' Association, Mrs. Ida B. W. Smith of the W.C.T.U., and the Reverend Clarence True Wilson could come to any agreement whatever upon the liquor problem, no matter what kind of mechanism for discussion and compromise

might be provided. Their interests, their reputations, and their moral standards are involved in such a way that no concessions can or will be made. Their positions are such that they cannot bargain, and so they cannot compromise. Or let a committee from the Birth Control League, headed by Margaret Sanger, meet with a group of bishops of the Catholic Church, headed say, by Cardinal Hayes, to discuss the legalization of birth control information. What agreement could be expected? Nations will not arbitrate their honor or safety, and neither will individuals.

When the interests at stake are not vital, there is some chance for discussion and compromise. A group of American students may sit down and decide in all good humor what China ought to do to Japan, or what ought to be done about the League of Nations or the World Court or war debts. But let these same students discuss something that really concerns them; then their good humor disappears and they refuse to compromise. A group of students discussing the abolition of fraternities will line up for and against, depending largely upon whether they are members or not. The fraternity men will never, under any circumstances, agree to abolition any more than the brewers agreed to prohibition, and they will oppose to the end any attempt to curtail the independence of their fraternities. In such a case there is nothing to do but to adjourn. Women's clubs, Y.M.C.A.'s, or church forums may discuss pan-Americanism, lobbying, or the revision of the pure food and drugs act, and draw up a resolution to be forwarded by the secretary to their senator. It is all done in fine good humor because the members of the group have nothing of immediate, personal, vital importance at stake. People will compromise their vital interests only when the alternative to compromise is worse than the result of the compromise: when, say, the alternative to an arbitrated award is war.

A second limitation upon discussion and compromise—if we consider the use of this technique when real interests of actual importance to the members of the group are at stake—is that there must be equality of bargaining power. A group of laborers cannot expect to reach a happy agreement with their employer upon hours or wages unless equality is maintained between the interests represented. Laborers have found that the only practicable way in which they may obtain this equality is through organization carrying the threat to strike. With this organization and with this threat there may be some hope for discussion and compromise; but the prevalence of

strikes would seem to indicate that discussion is not universally successful, even then. To take an illustration from academic life, suppose that a group of students call upon the dean to protest against his expulsion of the captain of the football team for deficiency in class work. If the dean consents to discuss his action at all, he does so as an act of grace; as there is no equality of bargaining power, he cannot be compelled even to give his reasons. If he does consent to discuss his action, his reasons are conclusive, and the discussion is unreal. There is no possibility of discussion and compromise when one side is outweighed by the other. We cannot hope that the discussion method will be successful in solving the problems of real life unless equality of bargaining power can be guaranteed; and with the interests of groups being what they are in this world, such equality seems impossible in all cases.

A third limitation upon discussion and compromise is that a compromised decision, although it may be agreed to by all the groups concerned, may not be universally and permanently satisfactory. The advocates of the discussion method often talk and write as if they had discovered something quite new. On the contrary, the history of compromise is ancient, if not altogether honorable. In recent history, the attempts to compromise the slavery issue are well known; the "gentlemen's agreement" was a compromise which failed; and the 5-5-3 naval compromise seems well on the way to failure. A compromise may succeed, of course. The compromised settlement of our boundary disputes with Canada was so successful that many Americans have forgotten that we almost went to war with England over the boundaries. The compromise of the "Alabama" claims was satisfactory. My point here is that the history of the use of compromise in settling actual disputes does not indicate that it has been invariably successful; rather, my reading of history would show that the more important the problem the less likely its solution by compromise.

My fourth and greatest objection to making instruction in discussion and compromise a prime object of our teaching is that it may tend to enfeeble rigorous thinking and real convictions. If we are to teach students that an agreement is more important than anything else, that the only purpose of discussion is to reach some solution, even a compromise, we may teach shallowness and insincerity. John Morley gave this advice to compromisers: "Thoroughness is a mistake, and nailing your flag to the mast a bit of delusive heroics.

Think wholly of today, and not at all of tomorrow. Beware of the high and hold fast to the safe. Dismiss convictions and study general consensus. No zeal, no faith, no intellectual trenchancy, but as much low-minded geniality and trivial complaisance as you please."[5] Debating, for all its faults, need not encourage "low-minded geniality and trivial complaisance." A debater, rather, learns to stick to his position—perhaps too long—but to stick until he can be disproved; his purpose is to uphold this position with evidence and logic, not to strive for an agreement no matter what may happen to reason and facts. Surely there are a great many questions upon which an intelligent man ought never to compromise, ought never to give way an inch. When there are many questions upon which there can be no agreement, to teach students that they should agree, no matter what reasons or facts stand in the way, may be a dubious kind of education.

The discussion or conference method has not been an overwhelming success in international relations, and it has not lacked a thorough trial. We have had conference after conference upon disarmament, and the nations are more heavily armed than they were at the end of the World War. On what nations regard as their national security they are very unwilling to compromise. Some diplomats believe that the chief value a conference has over an exchange of notes is that the men at the head of affairs in the various states learn to know one another, so that they do not have the ignorance and distrust that they had in the days before the World War, when, for instance, Sir Edward Grey had never met Isvolsky.

Some diplomats are willing to go further and to say that the conference method makes the solution of international affairs more difficult than the old diplomacy.[6] The reason is that international conferences arouse so much interest that their proceedings must be made public, and then bargaining and compromise are vastly more difficult. Once the United States, through its ambassador extraordinary and minister plenipotentiary to some conference, has stated the absolute maximum of the concessions that the United States is prepared to make, and that fact is duly reported in ten thousand newspapers at home, the position of the United States is solidified; without arousing a storm of protest, the government cannot give

[5] *On Compromise* (London, 1874), 13.

[6] Sir Arthur Salter, for example, expresses some doubts in "The Technique of Open Diplomacy," *The Political Quarterly*, III (1932), 58-70.

away any more. Even President Wilson had to abandon "open covenants, openly arrived at." He found the discussion method impossible.

We must not be misled by the idea that there is some kind of machinery which will settle social problems like an adding machine. It is a very common delusion. We have a series of crooked mayors; so we try the commission form of city government; then we get a series of crooked commissioners, and we try the city manager plan, but then, to crown our sorrows, we get a crooked city council which elects a crooked city manager. The Fathers hoped for a government of laws and not of men, but laws, like all other forms of social machinery, have to be worked by men.

The discussion group method—or any other method—will not change men's fundamental interests. They are going to fight just as hard, just as bitterly, and with all the tricks they can command, any time that they feel that they are about to lose something. Methodology for discussion will not change the thing discussed. The discussion group method, as I see it, has two uses: it may be a necessary preliminary to debate, or, in the situations where compromise seems called for, it may refine the technique. At the same time, the method has some serious disadvantages, some great difficulties, and even some dangers.

The whole situation was well summed up in an experience I had with a discussion group last winter. There were to be several faculty members who were to meet with a number of students to discuss the war debts. Before the meeting a student I knew very well said to me, "I've got to make an impression on those profs tonight, and I don't even know who owes us how much." I thought that his problem was difficult, for I thought that discussion would surely expose his ignorance; but I had too much faith in the machinery of discussion. He waited until the others in the course of their remarks had revealed some information, and then he took a strictly negative attitude: he opposed cancellation, he opposed reduction, he opposed a lump-sum settlement. Waiting his chance, he caught others in contradictions and made them say absurd things which he then exposed to ridicule. He picked up some of the half-thought-out ideas which were advanced, and reduced them to absurdities. He led other students into dialectical traps; he asked seemingly innocent questions which had double meanings so that the unwary answered more than he intended. He answered the questions that came to him with other

questions, and he twisted the statements of others just enough to make them ridiculous and not enough so that he could be caught for the ignorant imposter he was. With all this, he covered up his lack of information with a blustering, wrangling attitude. After it was all over one of the other faculty members said to me, "Wasn't that a well-spent evening! Such logic, such discussion! And that boy who led the discussion! I have him in class, and he never impressed me so much before. How much better this was than that futile procedure called a debate!"

THE TECHNIQUE OF CO-OPERATION

RITA MORGAN
New York City

TO SAY that the advancement of the race in most directions depends upon the degree of co-operation achieved among individuals, groups or nations is to state something which has been, is being, insistently urged by certain groups of thinkers, and far too often ignored by the average man whose sphere lies in the realm of action more often than of thought. While the divergence that exists between theory and action may be due to a real lack of sympathy with or understanding of the principles involved, it is also brought about by ignorance of any technique for co-operative action. Most of the factors involved in the development of such a technique are present in our knowledge today, but they are not integrated or in any easily available form. Planned group activity as a way of living or thinking never even occurs to large numbers of the community. The quite justifiable stigma of impracticability prevents still others from abandoning an individualistic urge to action. The perfecting of such a technique and its availability to ever-increasing numbers ought to form one bridge between desirable theory and the often undesirable practice of the present, and eventually to lessen the span between them. Several institutions existing today might take on this work of developing and disseminating a technique of co-operation. Indeed, the exigencies of political, social or economic life will force some immediate study of the question as the need arises, as it inevitably will. But the social agency whose purpose is to foresee such needs and prepare for the facing of them, and which is best fitted by its very nature for the task is the school—more exactly the high school and college.

While the adumbrations of such a course are present in several departments, e.g., education, psychology, logic, English and speech, it would seem to be well within the province of the last named department to develop and present such a course. Actually the consideration of which department is best fitted for this work is of some moment and will differ from place to place, but it is not essential to the present discussion.

What would such a course mean? What would it demand, both of teacher and of student? Its aims might very properly include the orientation of the student in a world where planned group intercourse for a definite end was coming more and more to be the accepted manner of growth along economic, political, educational and cultural lines; and where individual development took place most freely within the bounds set by the demands of group development. Such an orientation implies a clear understanding of how far actual practice deviates from the ideal of co-operative action, and with what results. It would demand of the teacher the skill in leading a group which arouses questions rather than answers them, suggests rather than defines, and is as varied as the group he meets in method or subject matter. It would require a teacher who saw his task as one of corporate development along lines not yet clearly marked, rather than the cut and dried attitude of the old family servant who shows visitors around the neat familiar paths of an ancestral estate, pointing out its beauties and remarking on its history as he has done so often, with no wonder, little enthusiasm, and only a sort of unfruitful pride. No—such a course as is suggested here would demand a valiant adventurousness on the part of the teacher, and an intellectual humility not often found in the profession. For teacher and student it would include the scientist's fervor in experimentation, and something very like the experimental method in working out content and method. It would not tolerate the grey neutrality so usual in the presentation of vital ideas any more than it would accept the dogmatic endocrination theories of other years. Finally it should be for the group, a vital *present* experience in intelligent living and thinking, not merely a preparation for the future. Only so can a course of this kind have any "carry over" value in later life.

This discussion of general qualifications for the job of initiating a course in the technique of group intercourse is more pertinent than it may seem, for it is after all an attitude, a state of mind, a mind set which is contemplated much more than the acquiring of a body of

information. And this attitude is caught rather than taught. It comes by contact with a mind which believes that intelligent social planning is the way of progress and sees in the development of a technique of co-operation a vital construction tool.

For more specific aims the following might be considered:

1. A knowledge of how the group mind works, is influenced, expresses itself, and the part of the individual mind in its working, somewhat like the discussions in *Community Conflict*.

2. An integration of the student's knowledge of the individual with his study of the group mind.

3. A vitalized study of the admittedly inadequate means for co-operative action so far devised, i.e., parliamentary procedure, etc.

4. As much of the technique of group leadership as will render the student impervious to demagogery wherever he meets it, on the street corner, school, club, church or radio; and enough to make him willing and able to take an intelligent part himself in group leadership . . . to speak his language with a precision free from pedantry, with force and modesty, variety of touch, proper emphasis . . . in a word with all that the mastery of "speech" implies.

5. Closely associated with the last points mentioned is one which can only be suggested here. It refers to a type of logic which Mr. Bogoslovsky in his *Technique of Controversy* calls dynamic, as opposed to the classic static logic. It presents a world which is not of the "either-or" kind but most frequently of the "both-and" variety; where truth comes more often in a paradoxical rather than in a categorical form. His dynamic logic has much to say to the adventurer in the realm of co-operative growth.

6. A dynamic presentation of the fields of activity in which co-operation is struggling to achieve ends undreamed of under an individualistic approach . . . the elimination of war, disease, poverty, ignorance, etc. This presentation to have as a very definite purpose the arousing and directing of sympathies, enthusiasms and loyalties sanctioned by an intelligent understanding of the problem involved.

The content of such a unit of study is implied in a statement of its aims. As a college course a basis of elementary psychology, logic, English, and speech ought to be a prerequisite. Much of the work of the course would consist in the integration of the aspects of these subjects which have a bearing on group relationships which exist or should exist in the non-academic world. The liaison to be effected between certain aspects of a college course and existing real conditions in a community should have a very definite orientation in time and place, well within the possibility of the students' experience. A political boss and his crowd are despoiling a city. The intelligent and informed citizen is in the minority. Opposition fails again and again. Why? How is the boss so firmly seated? What is the history of his rise and the degradation of a city? What has been done? Is being

done? Which is the best course? A study of the situation is made by the group. Several students set out to find what psychological elements in the electorate make the situation possible; another sub-group (or committee) makes a study of the speeches, interviews, etc. of the boss and his assistants in order to determine the methods which are effective with the electorate. Another committee attempts to get the facts of the situation as far as possible, another becomes familiar with the various remedies suggested. All of these groups consciously draw on whatever academic knowledge is of use in solving a particular problem. The committee on the speeches of the boss might have as one of its jobs the tying up of the theories learned in a public speaking class with the practice observed in this case.

After a suitable period of this sort of work, the real work of co-operative activity begins (although it may have begun informally in the work of the smaller committee). The purpose of the conference is stated—understanding, action, approval or disapproval, etc. The ground to be covered is made quite clear. The chairman has become familiar with the duties of the chair and as many of the details and rules of group intercourse as have been found useful in conducting the business of a group. The members have agreed upon certain regulations for themselves, e.g., addressing the chair and not each other, speaking when recognized by the chair, the expediting of business by presenting motions in a certain form, the order of certain motions, etc. These ought not to be the arbitrary dicta of teacher or text book, nor should too much time be spent in rationalizing them, but the skill of the teacher must find some way to vitalize these tools of intercourse. A committee chairman reports on the findings of his group. Essential points are noted for future reference. The other committee chairmen report. A summary of the findings is made. A motion is made drawing tentative conclusions; it is discussed, modified, enlarged, whipped into shape by the group. The result contains as nearly as possible the carefully considered opinion of a fairly well-informed group of people, each member affecting the whole, and the matured opinion of the whole reacting on, modifying the attitudes of the individual. This modification of individual opinion by enlightened group opinion ought to be one of the most educative elements in this type of experience.

The actual arrival at a decision is only part of the work. How were the conclusions reached? Where were useless detours made? When was adherence to certain rules of procedure useful, when ob-

structive? Where was the introduction of the personal element helpful, where not? When could the leader have been more in evidence, when was he too much so? All these considerations and many more which comprise the technique of arriving at such group conclusions must be discussed—perhaps discovered is the better word, for it implies the mental attitude which it is desirable the student and teacher should retain throughout the process. Bit by bit by analysis and by synthesis there must be built up a critical understanding of the methods by which the group worked. Gradually, from their own experience and perhaps that of other similar groups working as they have, inductively, an understanding of the procedures best suited to their purposes will be reached.

While it is not easy to separate content from method, and I have not done so in the example given above, this example has helped to indicate the possible nature of the content of such a course. The subject matter derives from almost as many situations as there are in the worlds of politics, economics, education, world affairs, or even such strongholds of individualism as the art forms of the theatre, poetry, or oral interpretation. The student director of a class play might have to obtain the group interpretation of certain points of a play before he could achieve the result of artistic unity; the work of a verse speaking choir necessitates a thorough group understanding of effects to be achieved, and a more or less common purpose to be effective. Examples of the scope of group work in art forms can be multiplied. The value, necessity, and importance of individual work is not for a moment questioned; it is merely suggested that cooperative activity might very easily enrich and enlarge the viewpoint of those engaged in art forms which are predominantly individualistic, and must remain so by their very nature. The subject matter of such a course might very properly deal with problems in several of these fields.

The interests of the group and its leader will determine the content of the course to some extent. The fullness and richness of experience of the teacher will probably count as one of the most important factors in the development of interests in the group. He must understand, in addition, the lives and problems of his students so thoroughly that he can appreciate their interests—the origin of wrong, foolish, or so-called radical interests, as well as the seeming lack of worth while ones. Only so can he develop a content which is vital and actually related to the living of people in his classes. And

only so, with constant acknowledgement of the reciprocal action of life on school and school on life, can the teacher develop a method for teaching the technique of co-operative action. For method and content are integral parts of a pedagogical whole.

The problem of method in detail is naturally one which can only be touched upon here. The theory part of the course might very well be presented in lecture form, the emphasis to be on the development of a critical understanding, rather than the ability to pass examinations on the content of the lectures. The lectures need not all be given by the instructor although their content, length, and sequence would have to be worked out by him. The greater part of the course would be guided student activity, possibly along the lines suggested above.

Mr. Harrison Karr in his article "The Central Task Restated," in the June, 1933, issue of THE QUARTERLY JOURNAL OF SPEECH concludes with these words: "I conceive the task of our teaching to be the stimulating of our students to get vitally interested in having something to say. . . . " I quite agree and propose as "something to say" this development by the group of a technique of co-operation in the fields discussed above. I suggest the mastery of such a technique as a necessary tool for living in the world today. Because of its relationship to so much that is the work of the speech teacher, I propose it as a legitimate aim for a speech program, either as a separate course, or as part of a related course.

EDMUND BURKE'S OPINIONS OF SOME ORATORS OF HIS DAY[1]

DONALD C. BRYANT
The New York State College for Teachers

LIKE many critics in other branches of literature, Burke, when he appraises the oratorical performances of his contemporaries, is less objective, more affected by personal relationships and extraneous circumstances, than when he is laying down principles—theorizing about oratory. And inevitably he must be so, for he was

[1] The following article may serve as a supplement to "Edmund Burke on Oratory," by the same writer, in THE QUARTERLY JOURNAL OF SPEECH for February, 1933. In the first article, Burke the enunciator of rhetorical principles was presented; in this one, Burke the critic of orators and speeches.

intimately associated, either as colleague or opponent, with the men whose oratory he criticizes; and his remarks about them stand as part and parcel of live issues. His first interest is always with the matter that is being agitated, and his paramount concern is with the outcome of debate. He is, consequently, never lavish with praise of his opponents, nor restrained in lauding his friends. On the other hand, he can praise the debater in Lord North while damning the statesman, and can expose the oratorical deficiencies of Walpole, at the same time commending his conduct of government. Above all temporary considerations, however, Burke believed that only in the right can oratory be really great.

But it is not my purpose to judge Burke's criticism. I shall merely present his opinions as they appear in his works and correspondence, with only so much explanation of persons and occasions as will connect the opinions with their qualifying circumstances. I shall not attempt to include all Burke's criticism of parliamentarians, but only that which bears upon oratory. Most of the specific speeches to which Burke refers may be found in the *Parliamentary History*, under appropriate dates, or in the published speeches of the several orators.

About 1750, after taking his M.A. at Trinity College, Dublin, Burke, a young man of twenty-two, left Ireland and settled down to the study of law in London. A year or so later, in a letter to an old school-fellow in Ireland, he surveyed the London scene as an onlooker. One sentence concerns parliamentary oratory: "The house of Commons not unfrequently exhibits explosions of eloquence that rise superior to those of Greece and Rome, even in their proudest days."[2] That was before he had entered politics, and perhaps before he had considered the likelihood of entering. Twenty-five years later, after he had become the leading orator in parliament, (though far from the most influential member) and a member of Dr. Johnson's circle, he expressed in Boswell's hearing the opinion that "it is very well worth while for a man to take pains to speak well in Parliament. A man who has vanity speaks to display his talents; and if a man speaks well, he gradually establishes a certain reputation and consequence in general opinion, which sooner or later will have its political reward."[3] Burke was then, perhaps, at the height of his oratorical powers. In 1795 he was an old man, retired from active life, but still

[2] Quoted in James Prior's *Life of Burke* (3rd edition, London, 1839), 22.

[3] James Boswell, *Life of Samuel Johnson* (ed. by G. Birkbeck-Hill, Oxford, 1884), III, 223.

following carefully the sessions of Parliament. He was angered and frightened by the sympathizers with Revolutionary France, especially those in the English government. He wrote to William Windham: "I have never heard, during my service in parliament, and it has been an hot and tempestuous time, anything like the Debate that I read in the *Sun* that came to me this morning. The desperateness, the Fury, the insolence of the Revolutionists has no example." [4] The debate was on a resolution to prosecute Mr. John Reeves, the King's Printer, for writing *Thoughts on the English Government*, in which he compared the British constitution to a tree, the roots and trunk of which were the King and Court, and the Lords and Commons only branches. Burke was enraged by the resolution, and wrote a speech of explanation intended to be read by Reeves in his own defense.

Such were three general pronouncements upon parliamentary eloquence made by Burke at approximately the beginning, the middle, and the end of his career. The criticisms which follow bear particularly upon individuals.

One of Burke's favorite uses of digression in his orations, his pamphlets, and his open letters was to sketch brief portraits of his great predecessors and contemporaries. Four of these portraits—those of Sir Robert Walpole, of the Earl of Chatham, of George Grenville, and of Charles Townshend—contain references to the oratory of these distinguished gentlemen. When these portraits were drawn, the men themselves were past active parliamentary life, though many of the policies which they had initiated lived on to annoy or to encourage Burke. Walpole was dead; Chatham had retired to the sanctuary of his peerage and the House of Lords; and both Grenville and Townshend had been superseded in power, first by Rockingham, and then by North. Consequently, Burke is less the partisan in his opinions of them than of men more active in the parliamentary fray.

In his *Speech on American Taxation* (1774) Burke is about to censure an item in LORD CHATHAM'S policy; but before censure comes respect and praise:

> Sir, the venerable age of this great man, his merited rank, his superior eloquence, his splendid qualities, his eminent services, the vast space he fills in the eye of mankind, and, now, more than all the rest, his fall from power, which,

[4] *Correspondence of Edmund Burke and William Windham* (ed. by J. P. Gilson for the Roxburghe Club, Cambridge Univ. Press, 1910), 180.

like death, canonizes and sanctifies great character, will not suffer me to censure any part of his conduct. I am afraid to flatter him; I am sure I am not disposed to blame him. . . . But what I do not presume to censure I may have leave to lament. For a wise man, he seemed to me at all times to be governed too much by general maxims. I speak with the freedom of history, and I hope without offense.[5]

Burke then proceeds to expose one or two of those maxims.

GEORGE GRENVILLE was the author of a booklet called *The Present State of the Nation*, in answer to which Burke wrote one of his ablest and best political pamphlets, *Observations on . . . 'The Present State of the Nation'* (1769). Grenville was author, also, of the notorious Stamp Act, the repeal of which was the major accomplishment of the short administration of Rockingham, 1765-66. Of Grenville Burke said (*Speech on American Taxation*, 1774):

Undoubtedly Mr. Grenville was a first-rate figure in this country. With a masculine understanding, and a stout and resolute heart, he had an application undissipated and unwearied. He took public business not as a duty which he was to fulfill, but as a pleasure he was to enjoy; and he seemed to have no delight out of this House, except in such things as some way related to the business that was done within it. If he was ambitious, I will say this for him, his ambition was of a noble and generous strain. It was to raise himself not by the low, pimping politics of a court, but to win his way to power through the laborious gradations of public service, and to secure himself a well-earned rank in Parliament by a thorough knowledge of its constitution and a perfect practice of all its business.[6]

Although this quotation does not say anything explicity about Grenville's oratory, it seems to me to say enough by implication to justify its inclusion here.

The taxes on lead, paper, glass, tea, etc., which followed the repeal of the Stamp Act, furnish the chief claim to fame, at least in America, of CHARLES TOWNSHEND, Chancellor of the Exchequer. Before discussing these taxes in his *Speech on American Taxation* (1774), Burke sketches the fullest of his portraits in digression, that of Townshend. He says, in part:

If he had not so great a stock as some have had who flourished formerly, of knowledge long treasured up, he knew better by far than any man I ever was acquainted with, how to bring together within a short time all that was necessary to establish, to illustrate, and to decorate the side of the question he supported. He stated his matter skillfully and powerfully. He particularly excelled in a most luminous explanation and display of his subject. His style

[5] *The Works of Edmund Burke* (Boston, 1894), II, 61-62.
[6] *Ibid.*, II, 37.

of argument was neither trite and vulgar, nor subtle and abstruse. He hit the house just between the wind and water. And not being troubled with too anxious a zeal for any matter in question, he was no more tedious or more earnest than the preconceived opinions and the present temper of his hearers required, to whom he was always in perfect unison. He conformed exactly to the temper of the house, and he seemed to guide, because he was always sure to follow it.[7]

Sir Robert Walpole is one of the "Old Whigs" whom Burke calls as witnesses to the soundness of his own opinions on the French Revolution (*Appeal from the New to the Old Whigs,* 1791). Burke takes occasion to criticize Walpole's oratory:

Without being a genius of the first class, he was an intelligent, prudent, and safe minister. . . . With many virtues, public and private, he had his faults; but his faults were superficial. A careless, coarse, and over-familiar style of discourse, without sufficient regard to persons and occasions, and an almost total want of political decorum, were the errors by which he was hurt in public opinion, and those through which his enemies obtained the greatest advantage over him.[8]

Curiously, perhaps, Burke has little to say about the oratory of his opponents, though he is copious in his condemnation of their policies and of their conduct in parliament. Lord North and William Pitt are the only major opponents of whose oratory I have found criticism. The list is completed with two minor figures—Charles Wolfram Cornwall and Lord George Germain (Sackville).

Lord North, the "king's minister" in the most complete sense, was the focal point of the long opposition of Burke and the Rockingham Whigs during the American War. Burke had, without exception, a low opinion of North's policies, which he considered contemptible and cowardly; and his criticism of North's speaking illustrates the importance in his mind of an orator's being on the right side. In a letter to John Merlott, Esq., of Bristol (1780) he wrote:

I confess that I could not bear to face my constituents at the next general election, if I had been a rival to Lord North in the glory of having refused some small, insignificant concessions, in favor of Ireland, to the arguments and supplications of English members of Parliament,—and in the next session, on the demand of forty thousand Irish bayonets, of having made a speech of two hours long to prove that my former conduct was founded on no right principle, either of policy, justice, or commerce. I never heard a more elaborate, more able, more convincing, and more shameful speech. The debater obtained credit, but the statesman was disgraced forever.[9]

[7] *Ibid.*, II, 64. [8] *Ibid.*, IV, 128-129. [9] *Ibid.*, VI, 236.

In an incomplete text for a speech on North and the American War, Burke wrote of North thus:

> I was surprised, and with some degree of indignation, when in the committee, my honorable friend . . . , in a speech which would have done honor to Athens in her proudest state, censured the style of argument of a great statesman of antiquity, and found Demosthenes in the wrong, when, etc.—He thought that there was great eloquence and but little reason in his argument. But how could my honorable friend degrade his own talent so much as to think that there could be any real eloquence, any that could stand the test of time and command the admiration of ages, except in just sentiment and in sound reason.[10]

Little need be said about WILLIAM PITT, the Younger, except to recall that after the ministry of Fox and North, which followed the death of Rockingham and the consequent division in the Rockingham Whigs in 1782, the King, in 1783, entrusted the seals of office to Pitt, who became Prime Minister at the age of twenty-four, and stood at the head of government for upwards of twenty years. Burke was, of course, at first very hostile to Pitt; but Pitt's tolerance, if not support, of the proceedings against Hastings, and finally the war against the Directory brought Burke to see the usefulness of Pitt. Pitt's conduct of the war, however, was never so vigorous as Burke wished. In a letter to William Windham (17 Nov. 1795) Burke mentions a speech made by Pitt in debate on the Treasonable Practices Bill, 16 Nov. 1795: "Mr. Pitt seems to have begun his speech in a perfectly proper manner; but it looks as if he were beat down by clamours; and had abandoned the ground he had so advantageously taken:"[11] About a year later, 23 Dec. 1796, Burke again comments to Windham on a speech of Pitt's—his speech of 16 Dec. 1796 on Fitzpatrick's motion to intercede with the Emperor in favor of La Fayette:

> As to Mr. Pitt's speech, there was nothing at all in it but a dry point of law. Nothing was said but what might have been urged if the case had been that of the most innocent, virtuous and meritorious sufferer that ever experienced the severity of fortune. I am sure that the faction will not let the matter rest there.[12]

These meagre comments, of course, leave plenty of room for specu-

[10] *The Works and Correspondence of Edmund Burke* (London, 1852), II, 441. Volumes I and II of this edition contain the Fitzwilliam correspondence with additions, and are hereafter referred to as *Correspondence* (1852).

[11] *Correspondence of Burke and Windham* (1910), 176

[12] *Ibid.*, 219-220.

lation about what Burke's considered judgment of Pitt's oratory would have been.

CHARLES WOLFRAM CORNWALL was one of the Lords of the Treasury under North, from March, 1774, to September, 1780, and was Speaker in the parliaments of 1780 and 1784. In his capacity as member of the treasury bench, he came into opposition to Burke on the American question. At the outset of his *Speech on American Taxation,* Burke attacks the matter and method of Cornwall's debating:

> He has stated to the House two grounds for deliberation: one narrow and simple, and merely confined to the question on your paper; the other more large and more complicated,—comprehending the whole series of the Parliamentary proceedings with regard to America. . . . With regard to the later ground, he states it as useless, and thinks it may be even dangerous, to enter into so extensive a field of inquiry. Yet, to my surprise, he has hardly laid down this restrictive proposition, to which his authority would have given so much weight, when directly, and with the same authority, he condemns it, and declares it absolutely necessary to enter into the most ample historical detail. . . . He has reprobated in one part of his speech the rule he had laid down for debate in the other, and, after narrowing the ground for all those who are to speak after him, he takes an excursion, himself, unbounded as the subject and the extent of his great abilities.[13]

LORD GEORGE GERMAIN (SACKVILLE) was the third son of Lionel, first Duke of Dorset, but assumed the surname Germain in 1770 through inheriting some property. In the early seventies he was a professed follower of the Marquis of Rockingham, but was more likely to embarrass than to support his supposed leaders. He sought the leadership of the Rockingham connection in the Commons, attempting to supersede William Dowdeswell; but failing that, he joined Lord North, under whom he was Secretary of State for the Colonies during the American War. In 1782 Lord North created him Viscount Sackville, by which name he is more commonly known to history.

Annoyed by Lord George's conduct in Parliament, Burke wrote to Rockingham, 10 Jan. 1773:

> In argument Lord George is apt to take a sort of undecided, equivocal, narrow ground, that evades the substantial merits of the question, and puts the whole upon some temporary, local, accidental, or personal consideration. I know that this method is much admired by some people as very parliamentary. Indeed, in some circumstances it is right. When the objects of opposition are frivolous, it is advisable not to lay down principles which might embarrass upon

[13] *Works,* II, 6-7.

a future occasion. But perhaps, in such cases, it were full as advisable not to appear at all.[14]

The list of Burke's colleagues and friends whose oratory he criticizes is longer than the list of his opponents, though it is still far from a roll-call, even of the greatest speakers of Burke's connection. It contains the major figures of Fox, Francis, and Sheridan, and such minor ones as Dowdeswell, Windham, and the Dukes of Portland and Richmond. The Marquis of Rockingham, for whose party Burke was both brains and voice from 1765 to 1782, is notably absent; and perhaps Burke's silence is his criticism, for Rockingham was a miserable speaker and hated to say even a word in Parliament.

The French Revolution estranged Burke from many of his most intimate friends, among them Fox and Sheridan; so that though his earlier criticism of them, prior to 1790, is the tribute of friendship, his later comment is the censure of bitter enmity.

There is much less recorded mention by Burke of the oratory of CHARLES JAMES FOX than the long, close friendship of the two men would lead one to expect. After expressing at some length his opinions on the Irish situation in a letter to Thomas Burgh (1780), Burke wrote: "These sentiments I never concealed, and never shall; and Mr. Fox expressed them with his usual power, when he spoke on the subject."[15] In 1783, as a peroration to his *Speech on Mr. Fox's East India Bill,* Burke delivered a lengthy encomium of Fox, in which he said that it would be a distinction honorable to the age that the defense of the people of India had been undertaken by "one who has the enlargement of comprehension, the spirit to undertake, and the eloquence to support so great a measure of hazardous benevolence."[16]

A speech of Fox's on the Regency Question in 1789, however, drew from Burke more specific and more extended criticism. He wrote to Windham on January 24, 1789:

> I suppose a more excellent speech than Fox's last has never been delivered in any House of Parliament; full of weighty argument, eloquently enforced, and richly though soberly decorated. But we must be sensible that it was a speech which might be spoken upon an important difference between the best friends, and where the parties had the very best opinion of each other's general intentions for the public good. Mr. Pitt commended, as he had reason to do, the singular moderation of a speech Mr. Fox had made before, with an oblique reflection on those who debated in another manner. If a foreseen coalition with

[14] *Correspondence* (1852), I, 204.
[15] *Works* (1894), VI, 227.
[16] *Ibid.*, II, 533.

Mr. Pitt should make this style of debate advisable for Mr. Fox, the word ought to be given to others, who may bring much mischief on themselves, when such a coalition shall be made, for having spoken of Mr. Pitt's conduct as highly corrupt, factious, and criminal; and in the mean time, they may be considered as hot and intemperate zealots of a party, with the main springs of whose politics they are not acquainted, so far as to the general style of debate.[17]

I have found only one reference to Fox's speaking, made by Burke after the rupture between the two men. It is in a letter to a Captain Woodford (9 Dec. 1796): "I have read the debate on the budget (7 & 8 Dec. 1796). I think Pitt was less lofty and loud in his triumph than I expected. As to Fox, he seemed in a perfect paroxism of rage and fury."[18] Fox's rage and fury would doubtless have seemed less damnable to Burke in earlier years.

SIR PHILIP FRANCIS, now considered the most likely author of the famous *Letters of Junius,* was one of the men most active in the impeachment of Warren Hastings. He was a friend of Burke, and he had accepted a position refused by Burke as a member of the governing council of Bengal, had opposed Hastings, the governor-general, at every turn, and had returned to London in 1780 to fan the fire with which Burke was tempering his weapons against Hastings in Parliament. Though Francis was far from Burke's chief source of information upon the affairs of India (as has been sometimes alleged), he was doubtless a powerful influence in exciting Burke to the resentment and holy wrath with which he conducted the case against Hastings. In the impeachment proceedings, Francis's part was to open the charge of corrupt management of the revenues of Bengal. This he did on April 19, 1787. The next morning Burke wrote to Mrs. Francis:

I have the satisfaction of telling you, that, not in my judgment only, but in that of all who heard him, no man ever acquitted himself on a day of great expectation, to the full of the demand upon him, so well as Mr. Francis did yesterday. He was clear, precise, forcible, and eloquent in a high degree. No intricate business was ever better unravelled; and no iniquity ever placed so effectually to produce its natural horror and disgust. It is very little for the credit of those who are Mr. Francis's enemies, but it is infinitely to his, that they forced him to give a history of his whole public life. He did it in a most masterly manner, and with an address which the display of such a life ought very little to want, but which the prejudices of those whose lives are of a very different character made necessary. He did justice to the feelings of others too; and I assure you, madam, that the modesty of his defense was not the

[17] *Correspondence* (1852), I, 552.
[18] *Correspondence of Burke and Windham* (1910), 211.

smallest part of its merit. All who heard him were delighted, except those whose mortification ought to give pleasure to every good mind. He was two hours and a half, or rather more, on his feet; and he never lost attention for a moment. Indeed, I believe, very few could have crowded so much matter into so small a space.[19]

A recent biographer says that Burke praised Francis's style for its freedom from "gummy flesh." [20] He does not mention his source, and I have not found the remark elsewhere.

In addition to great popularity as a playwright, and fame as a romantic adventurer, RICHARD BRINSLEY SHERIDAN won honorable laurels as a parliamentary orator, and was perhaps the most spectacular member of the prosecution in the trial of Hastings. Sheridan shared with Fox Burke's cordial friendship before the French Revolution, but after that time "Sheridanism" rapidly came to be, to Burke, a term of horror and contempt. During the trial of Hastings, however, Burke found Sheridan very important. McCormick, Burke's earliest biographer, says that following the adjournment from Westminster Hall to the Commons, after the second day (5 June 1788) of Sheridan's speech on the "Begum" charge, Burke said of Sheridan:

He has this day surprised the thousands, who hung with rapture on his accents, by such an array of talents, such an exhibition of capacity, such a display of powers, as are unparalleled in the annals of oratory; a display that reflected the highest honour upon himself—lustre upon letters—renown upon parliament—glory upon the country. Of all species of rhetoric, of every kind of eloquence that has been witnessed or recorded, either in ancient or modern times; whatever the acuteness of the bar, the dignity of the senate, the solidity of the judgment-seat, and the sacred morality of the pulpit, have hitherto furnished, nothing has surpassed, nothing has equalled what we have heard this day in Westminster-Hall. No holy seer of religion, no sage, no statesman, no orator, no man of any literary description whatever, has come up, in the one instance, to the pure sentiments of morality, or, in the other, to that variety of knowledge, force of imagination, propriety and vivacity of allusion, beauty and elegance of diction, strength and copiousness of style, pathos and sublimity of conception, to which we have this day listened with ardour and admiration. From poetry, up to eloquence, there is not a species of composition, of which a complete and perfect specimen might not, from that single speech, be culled and collected.[21]

[19] *Correspondence* (1852), 532-533.

[20] Bertram Newman, *Edmund Burke* (London, 1927), 146.

[21] Robert Bisset, *Life of Burke* (London, 1798), 430-431; quoting Charles McCormick's *Memoirs of Edmund Burke* (London, 1797), 275.

McCormick says that Burke spoke *in substance* thus. Therefore, though the essence of the criticism is probably Burke's, the sentences may be in part those of some parliamentary reporter.

McCormick quotes Burke at another time as "observing (with regard to Sheridan) that long speeches without good materials were sometimes dangerous to venture upon, even for a popular man." [22] This remark was made after the breach between Burke and Sheridan, and is, we may venture to say, litotes.

WILLIAM DOWDESWELL was the leader of the Rockingham Whigs in the House of Commons for the greater part of the time from 1761 to 1775. He was a friend and an important councellor to the Marquis of Rockingham, and was Chancellor of the Exchequer during Rockingham's administration in 1765. Upon its fall, he was offered a position in Chatham's government, but refused, preferring to work in opposition. During the partial eclipse of the opposition in 1772 and 1773, he shone steadily, and was much trusted and admired by Burke and the Marquis. In a letter to Rockingham on the state of affairs, dated 10 January 1773, Burke wrote: "I am sure that while he (Dowdeswell) does exist, we cannot find a leader whom a man of honour and of judgment would so soon choose to follow." [23] A year later, in the peroration to his *Speech on American Taxation*, Burke renewed his praise of Dowdeswell: "The tracks of my worthy friend are those I have ever wished to follow, because I know they lead to honour. Long may we tread the same road together, whoever may accompany us, or whoever may laugh at us on our journey." [24] Dowdeswell died in 1775 and was buried in Bushley church (Worcestershire), where there is an epitaph to him written by Burke. The epitaph contains the following sentences:

> His understanding was comprehensive, steady, vigorous—made for the practical business of the state. In debate he was clear, natural, and convincing. His knowledge, in all things which concerned his duty, profound. He understood, beyond any man of his time, the revenues of his country, which he preferred to every thing—except its liberties.
>
> He was a perfect master of the law of parliament; and attached to its privileges until they were set up against the rights of the people.[25]

[22] McCormick, *op. cit.*, 371.

[23] *Correspondence* (1852), I, 204.

[24] *Works* (1894), II, 79.

[25] *Correspondence* (1852), I, 71-72, note 4, where may be found the whole epitaph.

During the last fifteen years of Burke's life, WILLIAM WINDHAM, of Felbrigg in Norfolk, was one of his closest friends, most frequent correspondents, and most earnest political disciples. Windham was a member of Johnson's club, and was a friend of Rockingham. Not until Rockingham's death, however, did Windham enter Parliament. Thereafter, under Burke's guidance, he acquitted himself well in opposition until he accepted the portfolio of Secretary of War under Pitt in 1794, in order, as he and Burke agreed, to be in a better position to exert pressure upon Pitt and to prevent mischief. After Burke's retirement from parliament in 1795, it was chiefly through Windham that he still had some influence on Pitt.

Windham spoke on Sheridan's motion for the repeal of the suspension of the Habeas Corpus Act, 5 January 1795. On the seventh Burke wrote to him:

> Our friend Dr. Walter King, at breakfast this morning, read me an account of your speech from a paper called the *Sun*. I know that none of these reporters do you justice. But here I think they have done better than usual. As to you, you have done just *what* you ought; and just *as* you ought—with a full possession of yourself, firm, rational, manly, with a proper notice of the foolish declamations and low calumnies against you, and with a just animadversion, a proper scorn of them. You hit the true Method of defense; and in my opinion have done the adversary, (who sets himself at *you*, and who aims at nothing less than your life, property, and fame, and that pretty declaredly) more harm and yourself more good, than by any speech, amongst the many good ones, you have made in your life. I think he must have sunk under it. . . . Nothing pleased me more in your speech than your develloping the little arts and schemes of policy and the mean spirit and genius of the intrigue which gives rise to the proceedings and speeches against you. Keep this always in view, and your mind tense and alert with regard to these attacks, to which, to your infinite honour, you will be more subject than any other man. . . . Pray stick to the Method of detecting the low policies and stratagems which characterize Sheridanism. This is the right handle. . . . Mrs. Burke is quite happy about your speech. We were in truth, all of us, anxious about you.[26]

On 18 December 1796 Windham received from Burke the following praise for a speech he made (16 Dec.) in the debate on Fitzpatrick's motion in favor of La Fayette, already referred to:

> As I should have expected even from the report of your speech in the *Sun*, the impression it made on the house was great, and decisive. Laurence told me that this impression did honour both to the speaker and to the feelings of the House, which he states to have been, on both sides, just what they ought to have been. Nothing can exceed the Ability of that Speech; and it was necessary that it should be so; as no abundant Zeal was shown for the general Cause of sovreign powers by those who had spoken before you. I do not think

[26] *Correspondence of Burke and Windham* (1910), 148-49.

it was necessary to be over earnest in the disclaiming any part that our Court was guessed to have had in that transaction. For the sake of Truth it might be disclaimed; but not as an imputation which would have reflected disgrace on our Court if it had been true.[27]

The DUKE OF PORTLAND and the DUKE OF RICHMOND, two of the most important members of Rockingham's party in the House of Lords, figure frequently in Burke's correspondence. On 10 January 1773 Burke wrote to Rockingham:

The Duke of Richmond did wonderfully well in the House of Lords. Somebody observed that he was a host of debaters in himself. I heard him on the last day's debate, as strangers were admitted along with the Council. I was told that the Duke of Portland spoke extremely well on presenting the petition. If his grace gave his excellent understanding a direction that way, I am sure he would make a public speaker of great weight and authority.[28]

In May, 1795, Burke took occasion to reply to his critics in the House of Lords and to survey the French situation as a whole, in a letter to a young admirer of his, WILLIAM ELLIOT of Wells. Elliot was a friend of Windham, Lord Minto, Burke, and the anti-French connection, but he was at the time chiefly occupied in a minor post in the Irish establishment. Burke evidently thought well of him, and hoped that he would take an active part against Revolutionary France. Toward the close of the letter Burke wrote: "Why should not you yourself be one of those to enter your name on such a list as I speak of? You are young; you have great talents; you have a clear head; you have a natural, fluent, and unforced elocution; your ideas are just, your sentiments benevolent, open, enlarged;—but this is too big for your modesty."[29] Excellent qualifications for a young orator!

Throughout his active life Burke devoted much thought and attention to the cause of the Roman Catholics in Ireland. Consequently, he kept in touch with the friends of the cause among the Irish statesmen. Two such were Henry Grattan and Sir Hercules Langrishe, whose speeches on the subject he mentions in his letters.

HENRY GRATTAN, friend of Lord Charlemont, Ponsonby, Forbes, and Henry Flood, was one of the greatest orators in the Irish Parliament. In a letter (Feb. 1792) to his son Richard, who was in Dublin on official business, Burke comments on a speech of Grattan's: "Grat-

[27] *Ibid.*, 214. For Windham's own comment on this speech, see his letter to Burke of 20 Dec. 1796, in *Correspondence* (1852), II, 352.

[28] *Correspondence* (1852), I, 208.

[29] *Works* (1894), V, 128, "Letter to William Elliot, Esq."

tan's speech is a noble performance. He is a great man, eloquent in conception and language, and when that is the case, being on the right side is of some importance to the perfection of what is done. It is of great consequence to a country to have men of talents and courage in it, though they have no power." [30] The speech was probably the great one which Grattan made in January, 1792, in the debate on the address to the Crown, in which he attacked in scathing terms parliamentary corruption (one of Burke's favorite topics).

Later Grattan fought against the legislative union of England and Ireland, but finally gave up, and was ultimately elected to the united parliament from Malton, one of Burke's former constituencies, in 1805. On May 13th he made his maiden speech, in support of Fox's motion for a committee on the Roman Catholic question. After the speech Pitt is reported to have said: "Burke told me that Grattan was a great man for a popular assembly, and now I believe it." [31]

Among the Irish liberals who were associated with Grattan in championing the Roman Catholics was SIR HERCULES LANGRISHE. In February, 1792, he introduced into the Irish parliament, supported by Grattan, a bill for the relief of the Roman Catholics. Burke disapproved of this bill as inadequate and mischievous, though he approved its professed purpose. In 1795, however, he thought better of Langrishe's efforts, and wrote to him:

> Your speech on the Catholic question I have read with much satisfaction. It is solid; it is convincing; it is eloquent, and it ought, on the spot, to have produced that effect, which its reason, and that contained in the other excellent speeches on the same side of the question, cannot fail (though with less pleasant consequences) to produce hereafter.[32]

It remains only to hear Burke's criticism of himself. Though he occasionally has something to say about the style or quality of his writing, I have found only one direct reference to his speaking. It occurs in a letter to Richard Shackleton in 1770, and shows that even then Burke recognized what was probably his great fault as an orator. He wrote: "It is but too well known that I debate with great vehemence and asperity, and with little management either of the persons or opinions of many of my adversaries." [33]

[30] *Correspondence* (1852), II, 78-79.

[31] *Memoirs of the Life and Times of Henry Grattan* (London, 1839-46), V, 262, by his son Henry Grattan. Quoted in the *D.N.B.*

[32] *Works* (1894), VI, 337, "A Second Letter to Sir Hercules Langrishe," 26 May 1795.

[33] *The Leadbeater Papers* (2 vols., London, 1862), II, 111.

"DESIGN" IN THE THEATRE

H. DARKES ALBRIGHT
Cornell University

THE modern artist, it has been said many times, has become design-conscious. He likes to think that he has discovered—or at least re-discovered—a language in lines, masses, and colors fully as flexible and expressive, in its way, as the language of words and syntax. The abstract elements in his language, he believes, are more or less definite units of value which can be blended or contrasted with other units in new and complex combinations that are in themselves meaningful.

Clive Bell's now familiar phrase, "significant form," is suggestive of the ardently "modern" artist's point of view. To the modernist, recognition of a correspondence between the forms of a work of art and the familiar forms of life is unnecessary—and possibly fatal to "the aesthetic emotion." He is convinced that, to appreciate a work of art, we need bring with us from life no familiarity with its ideas and its emotions. To him, significant form—structural design which *in itself* reveals intellectual and emotional and spiritual "content"—has become the criterion of aesthetic value.

Attacked on all sides by conservatives and academicians, who are unwilling thus to over-emphasize form and design, the modernist has thrived on criticism and abuse. To many writers—particularly Ralph Pearson, R. H. Wilenski, Walter Pach, and Roger Fry—such concepts as "functional organic composition," "creative architectural design," and "significant form" remain aesthetic standards of the utmost importance.

The basis theme of Mr. Pearson's recent volume,[1] for example, lies in his insistence on the importance of "architectural design." Design, in his words,

> . . . synchronizes a mass of unrelated detail so that an idea or a feeling may be effectively projected into some observing mind. It harmonizes the relationships of lines, spaces, textures, colors, and forms incident to that effective projection, thus giving *form* to the imaginative conception in an artist's mind.[2]

From Mr. Pearson's point of view, the really vital factor in art is—to borrow a phrase from Elie Faure—"plastic structure, raised, by its own exaltation, beyond good and evil."

[1] *Experiencing Pictures* (1932). [2] Ralph Pearson, *op. cit.*, 51.

What as to the details in Mr. Pearson's scheme of things? A careful examination of the discussions accompanying his illustrations (in *Experiencing Pictures*) indicates the ideas which he associates with "creative design." The following are typical and significant examples: "rhythmic repeats"; "direction and kind of movement"; "opposition and contrast"; "dominant and subdominant units"; "interest inherent in change"; "diagonal direction (of lines) stressing action and vigor"; "unity, contrast, repetition, and variation, dominance, balance"; large forms "playing against each other" in "opposed, transitional, flowing, radiating, rhythmic, and crossed" arrangements; "transition"; "repeat and accentuation"; "supporting lines"; "relief of monotony." Similar examples could be quoted at great length from this or other volumes.

Obviously, few of these are really "new" and fewer still are the sole property of the modernist in art. But it is through such devices that he hopes to realize his basic principles: increasingly greater emphasis on form and design, increasingly greater significance in purely sensuous material. Insofar as such principles are sound, it need hardly be said, they are of more than passing interest to the director in the theatre—and *if* they are sound, he will need to school himself in their use as fundamental elements in his technique.

But other men, more directly of the theatre, have observed or advocated similar aesthetic tendencies. Alexander Bakshy wrote, in 1923:

> Of late . . . signs have not been wanting of a revival of the presentational method, which is thus bringing the theatre into line with modern development in other arts. Painting and music have already come to seek aesthetic reality in purely visual and auditory sensations. In the same way the theatre has reached the point where it is seen that its aesthetic mission is clearly not to create an illusion of something that is not the theatre, nor to provide an outlet for the moral, devotional, or religious sentiments of the audience when these become active, but rather to reveal the significance of its own nature as a medium into which all visions of life and the world are translated. It is in this tendency of the modern theatre that I see the most fruitful road to artistic development.[3]

Even earlier, he had written that in the "theatre theatrical," " 'performing' must be distinguished from other activities of life by something that is peculiar to itself and this peculiarity is its *form*."[4]

[3] Alexander Bakshy, *The Theatre Unbound* (London, 1923).

[4] Alexander Bakshy, *The Path of the Modern Russian Stage and Other Essays* (London, 1916), 142.

Whatever Mr. Bakshy has to say on these matters, it should be noted, is of extreme importance: he is one of the only writers on aesthetics who treats directly and clearly of the theatre, and one of the few writers on the theatre who presents a logical and fairly complete theory of aesthetics. His discussions of such topics as the aesthetic experience, the aesthetic attitude, the elements of the theatre, and the function of the theatre are unusually cogent and stimulating. Underlying all of his writings, however, lies his recognition of two basic forms of dramatic spectacle, the representational and the presentational—and his conviction that the second of these is sounder aesthetically. The representational form may appear in three aspects (the naturalistic, the conventional or stylized, or the symbolistic), but in any case its fundamental nature remains the same. The only *pure* form of theatrical art, he believes, is presentation, since it lays stress on the fact that "the image of life it 'presents' exists in the theatre and is expressed in the forms of the theatre." Representation, on the other hand, is only a "forced, impure, and incomplete" art of the theatre. First, in order to produce the vision it aims at, it has to "suppress and disguise" all that distinguishes the theatre as theatre; second, it "harnesses into the service of the theatre other arts . . . the proper province of which is entirely outside the theatre"; and finally, its "appeal is based on the significance of the world portrayed, and ignores the inherent significance of the medium of the theatre with the help of which the former is conveyed to the spectator." [5]

It is probably only too easy to give Mr. Bakshy's terms too broad an extension of meaning. But in a great measure, apparently, he and the modernists in art have been driving at the same thing: greater emphasis on medium, on creative applications of design and technique —and *less emphasis on functions purely social, religious, political, or moral, on appeals "based on the significance of the world portrayed."* Through emphasis on creative design and structural form—through presentational technique, if you will—Mr. Bakshy would bring the theatre back to freshness, adventure, make-believe; he would free an audience from the actuality that surrounds it, lift it out of the rut of its daily routine, and help it find elemental satisfactions in images of life "existing in the theatre" and "finding their expressions in the forms of the theatre."

In such a *direction*, at least, the theatre might well continue to move. If it is to remain representational—as it apparently is, at least

[5] *The Theatre Unbound*, 101.

for a while—it might well make itself more effective by presentational means. Used with intelligence, presentational technique can lend a significance, a style, and an intensity of effect only too rare in the average production; and rightly conceived, design can select and focus materials and values, give them added interest and life, and find in them new beauty and meaning.

But the theatre need not, dare not, "go all the way"—even if that be possible. Some of us are not convinced that design must be "pure" to remain design, that form and form alone can carry the "significance" in a work of art. Even after one has mouthed the truisms that a real art-work is not an actual representation of anything, that it is idealized in some fashion or other, or that it is natural disorder given selective ordering—even then the fact remains that design can only theoretically be separated from the thing it must be "representing" unless it is used with absolutely decorative material. In the distortion, the abstraction, and the exaggeration which are the necessary tools of the radicals and modernists in art, there lies the danger of supposing that design and technique are an end rather than a means, that most human attributes are unnecessary or irrelevant. There is more to the meaning of art than the perception of abstract relations between the various parts of a design, and more to our psychic and emotional life than structural relationships and mechanical ingenuity.

The more conservative among the art critics, of course—such as Henry Rankin Poore and Thomas Craven—have consistently attacked the modernists on these grounds. In his review [6] of Ralph Pearson's *Experiencing Pictures,* Mr. Craven wrote:

> The greater part of his book is devoted to the celebration of processes which have no virtue when abstracted from an emotional context. . . Again and again he attributes to purely structural adjuncts values belonging to the whole of art. . . He seems to believe . . . that such stupid contraptions as the threaded buttons and flying segments of Kandinsky symbolize the soul in the loftiest states of ecstasy. . . (He attributes) to patterns and technical exercises emotional values utterly foreign to abstract arrangements.

In his own *Men of Art,* Mr. Craven had insisted: "My whole book is a tribute to the power and the glory of artists whose work is impregnated with human meanings and interwoven with the fabric of the social structure as opposed to the futile practitioners of art for art's sake." [7]

[6] New York *Herald Tribune,* January 8, 1933.
[7] Thomas Craven, *Men of Art* (1931), xix.

In a measure, it is true, Mr. Pearson justifies, or at least explains, his attitude in these matters. Distortion, he says, in its twisting out of shape, "implies change, departure from truth, falsification of fact"; abstraction, in attempting to separate form from matter, "is segregating, distorting, and emphasizing the form or structure of the expression of the subject from the meaning of that subject." [8] In a subject picture, he concludes,

> The controlled use of distortion and abstraction . . . can hardly be for any purpose other than that of gaining the emphasis which comes of exaggeration, or for the visual music of design. . . So powerful an aid does it become to the picture maker if he fully realizes its potentialities, that it is not surprising to find it has been used in works of art in greater or less degree through all of picture history.[9]

Unfortunately, throughout large portions of his text and in many of the illustrations, he has gone far beyond these principles as here set down. In his attempt to stress the spirit of the modernists—particularly such factors as "adventure," "creation," "interest," etc.—he has ended by apparently advocating *mere* distortion and *mere* abstraction at times. The Old Masters (to whom Mr. Pearson claims the modernists are returning) would hardly have been satisfied with the kind of experimentation in abstract relationships that seems so to delight him, even in subject pictures.

It is true, moreover, that the "pure" art of the extremists—in painting, as in the theatre—must sooner or later become a refuge for the initiated few. When technique and "creative design" are made the *whole* of art, they ultimately require an understanding largely dependent on special training or unusual experience; practically without objective meaning for the average spectator, they demand an audience of specialists and aesthetes. Except for the initiated, an aesthetic system founded wholly on such a basis has limited communication value—and consequently tends to be of doubtful use in the theatre as most of us know it. However fascinating such art may be in theory, in practice it usually remains "an interesting experiment."

Some few theatrical experiments, on the other hand, have in the last decades passed beyond the merely "interesting"—and most of them, it should be noted, have suggested an aesthetic based on something approaching pure design. In many ways the work of Leopold Jessner during the early 'twenties is typical of such experimentation. His fundamental principle, as set forth in Karl von Bluth's book on

[8] Ralph Pearson, *op. cit.*, 169. [9] *Ibid.*, 170.

the man and his work,[10] was that the inner continuity of every play is best to be presented in the theatrical space arrangements of the actors. The significance in any given production tended to lie in the design of the stage movement—and tended to lie *chiefly* therein. The outstanding surface characteristic of the Jessner scene—the man's apparent preoccupation with levels and more particularly with steps —was of course merely a contributing factor. Any movement on the stage was meant to serve several functions. It could, for instance, by readjusting space relationships, serve to define the relations between characters; it could, on the other hand, have an emotional and symbolic significance, as in the case of the mad Richard plunging rhythmically from the steep heights—thus portraying his desire for death. Sound (though not music) and color were used as aids in gaining a fully expressive effect; and light, especially from spot units, was used arbitrarily for the same purpose.

The last word on Leopold Jessner has not been said. To his admirers, he is a genius. Certainly his productions were filled with "interest" and "adventure" and "theatricality"; and his theories were —and still are—of no small influence in the modern European theatre. But, difficult as it is to judge his work through secondary sources, it is hardly unfair to say that his comparatively inflexible aesthetic of pure design led too definitely toward ingenious abstractions, too sharply away from human values and attributes. Perhaps, as Lee Simonson wrote in another connection, "the unmistakable brilliance of such recent visions of a new theatre is due to the fact that like searchlights prodding the night, their focus is only large enough to isolate a single object."[11]

But whether the extremists are right or wrong, whether they are important or merely sensational, they have been useful simply by being stimulating and provocative; and we need set up no single, inflexible code of aesthetics in order to profit by their pronouncements and their activity. If pure design can lead to lifeless and meaningless abstraction, perhaps controlled design can give our representational productions new color and interest and life. If pure presentationalism is impractical, perhaps it can be utilized more effectively in adulterated form. Then, if our art of the theatre remains "impure, forced, and incomplete," we are on the way, at least, to a sounder aesthetic—and meanwhile we have saved ourselves from the degeneration of becoming "futile practitioners of art for art's sake."

[10] Karl von Bluth, *Leopold Jessner* (Berlin, 1928).
[11] Lee Simonson, *The Stage Is Set* (1932), 28.

EXPERIMENT IN ADMINISTRATION OF SPEECH WORK IN HIGH SCHOOLS

JOHN L. TILDSLEY
New York City Schools

IF DURING the past two generations, we of the administrative staff had been really far seeing, intelligent, socially minded and visioned guardians of the public weal, we should have had for you this afternoon a most valuable recital of experiments tried, a few successful, many more unsuccessful, in our efforts to pass on to the ever increasing throngs of high school students, the stream of English speech pure and undefiled which had been a thousand years in the making.

We have been so occupied however, in getting our boys and girls ready for admission to college or for entrance into some vocation that we have in large measure overlooked the seemingly minor matter of their education, that is, of the full realization of the possibilities inherent in each boy or girl, irrespective of what the future is to do with these fully realized possibilities. Therefore, as good speech was not listed among college entrance requirements and not even formally required as a condition for getting a job, we entrusted the perpetuation of our priceless heritage in most schools to the accident of example, not even troubling ourselves to make sure that the example was always good. Today we are reaping the harvest.

Two generations ago we had generally throughout the United States, a people speaking English though not generally pure and undefiled, but nevertheless recognizable as English. Today, especially in our cities, we may pass through street after street and hear hardly a word of English. We have been exposed during these forty years to the new invasion of the barbarians and we have not made sufficient provision in our school to preserve the old, it may be the imperfect, against the undermining destructive onset of the new, but not the fresh, invigorating, and life-giving new.

I could draw you a dismal picture of the results of our lack of understanding of the far reaching effects of these invasions such as Adams has given us in his *Epic of America* in which he tells us that each wave of the westward movement of population tarrying for a few years at some spot and then moving on to fresh fields, dropped at each stopping place some element of culture with which the movement had started.

It is only within the last few years that we have awakened to the necessity of systematic efforts to preserve our English speech. Whatever progress has been made in this city at least has been due not so much to administrative policies as to the work of individual teachers of speech and to the efforts of a very live and enthusiastic association of teachers of Speech.

Thirty years ago, elocution was given one period a week in the first year of every high school and nothing more was done until the fourth year when in some schools a period generally devoted to public speaking was offered in either the seventh or eighth term. In both the first year and the fourth year, the elocution period was as frequently taught by a regular teacher of English as by a teacher with special training in speech. In 1917, the teachers of English, alarmed by the increasing illiteracy of the incoming high school pupils, demanded more time for English. They had previously been given six periods in the first year including one period of "elocution" three periods in each of the second and third years and four periods including the elocution period in the fourth year. As a result of their agitation, the English teachers obtained a program of five periods for each of the four years but with the definite stipulation that one period weekly was to be devoted to Oral English.

Immediately arose a problem which has not yet been fully solved. To have one speech period taught by a speech teacher required the English teachers to teach six classes, four periods each, a total of 24 periods and some 210 or more pupils instead of five classes with 175 pupils and a 25 period program, while the speech teacher had to deal with as many as 25 classes with 875 pupils. To have the speech period taught by the same teacher who taught the regular English periods resulted in a less burdensome task for the teacher but with less emphasis on speech if the teacher was primarily interested in the regular English program, and in less effective work in written composition and in appreciation of literature if the five sessions of the class were taught by the teacher of speech.

This dilemma was met in certain schools, notably in Richmond Hill, by assigning the fifth term classes to the Speech department with the primary emphasis on the oral side of the work although the books usually assigned to that term were to be read as part of the work.

Finally in 1932 on the recommendation of the Association of Speech teachers, the Superintendent in charge of High Schools ruled

that beginning with September 1932, all schools having separate departments of Speech should assign the English classes of the third term and of the fifth term to be taught by the teachers of speech but other schools were to be allowed to continue as they saw fit. Accordingly we are operating on this limping program and hoping for the light to break.

A Time for Fundamental Experimentation

In New York City at this time, we have 225,000 pupils enrolled in our 42 high schools. In some schools, as high as 98% of these pupils come from homes where a foreign language is commonly spoken. There are few schools where there is a tradition and atmosphere of good speech.

If the situation is to be saved and good speech is to become the common possession of our people, more radical measures must be taken than as yet we have had the courage to undertake. The time is opportune for a forward step in speech education.

First, because we have in the minds of almost everyone the example of a doing President who has a beautiful voice and whose every utterance is a model for every American of the speech he himself ought to employ.

Second, because we are in the beginnings of a revolution in education. We are going back to the conception of education, held by the great educators of all time from Cheiron with his heroes on the hills of Thessaly down to Dewey and the makers of our progressive schools namely that "education is the process of inducing growth in a boy or girl in accordance with a vision of what the possibilities of that boy or girl are when his full capacities have been realized."

Such a vision is not limited by specific subject matters or skills. It sees the goal to be attained and demands freedom in choosing the route to that goal.

I cannot conceive of an educator who would not place among the first characteristics of the developed youth he is to produce, effective, beautiful speech. Such an illumined educator is no longer willing to sacrifice the vital objectives of education to the once compelling demands of college entrance units and formal vocational equipment. And the colleges themselves are now ready to admit a boy on the basis of evidence that he really is something worth while.

We at High School Division Headquarters have for the past

few years been urging the teachers to place first in their conception of education the development of a boy or girl, with definitely planned for, definitely worked out characteristics, with certain building up standards to which he is true though the Heavens fall. He is to be open-minded, tolerant, critical-minded, possessed of highly developed powers of analysis, dependable, persevering, of an enquiring mind, creatively imaginative, appreciative of the beautiful in its many forms and more especially appreciative of the beauty of speech and possessed of a sense of moral obligation to realize that beauty in his own speech; and lastly, he should be possessed of the will to the ever-more perfect achievement without which characteristic none of the foregoing will ever be fully realized. To the development of each and every one of these qualities, speech education richly conceived and effectively carried out, can contribute in fullest measure.

We are handicapped in any attempt to embark on a far-reaching program of speech education by our want of conviction that any particular plan we might try out is the best plan for the realization of the end we have in view.

Allow me to outline part of a general plan for dealing with the speech situation in New York and then to suggest some of the seasons for my lack of conviction in the soundness of the plan I propose, due to the lack of valid experimental data.

Were I sure of my ground, I would propose that beginning February 1st, every one of the pupils entering the 9A and 10A of our high schools should be given a speech test. The question immediately arises:

1. What should be the nature of the test?
2. Will reading aloud give as accurate a picture of the speech as speaking without notes?
3. Is there any recording machine which adequately registers and reproduces tone quality, a matter of major concern for the speech teacher?
4. What degree of speech deficiency should cause the pupil to be placed in a speech defects class?
5. All things considered, what is the largest size of special defects class that can be effectively taught.
6. In view of the measure of success attained by class work in alleviating or eradicating stammering and other serious speech defects, are we justified at this time of stringency in maintaining such classes?
7. Is it possible to program homogeneous classes of pupils with minor speech defects?
8. Is poor tone quality of sufficient importance to justify the formation of special classes for its improvement?
9. Would we be justified on the basis of the tests thus given in assigning

some of the pupils to regular English classes and others who have minor weaknesses to speech classes taught by speech teachers?

10. Would we be justified in crediting the pupils in the speech classes with the regular English of that grade or should they be required to take the regular English they have missed, during the following term? And thus after asking other questions, the answers to which can come only through careful experimentation, the administer is faced with this

Fundamental Question

Is Speech English? This is a question raised by the Association of English Chairmen. Again they furnish us with a dilemma—If Speech is English, why have a separate department of speech and a special license for speech teachers?

If Speech is not English, why credit a term in Speech as equivalent to a corresponding term of English?

The issue thus raised is threatening to array the English teachers and the Speech teachers in two hostile camps. Many good teachers of each camp are inclined to maintain that Speech is sufficiently different from accepted English as a high school subject so that each subject should be given five times a week for the entire four years. That is, English expression, written and oral, and the appreciation of literature should compose half of the content of the high school course leaving half the time for mathematics, science, foreign languages, social science, art, vocational subjects, music and all the rest.

Of all times, this is about the worst for the English chairmen to raise this issue. For the past generation, English has been the core of the high school curriculum, the one constant, but it is now seriously proposed by a large number of progressive schools to make no subject, not even English, a constant, but rather to make the study of a culture epoch the constant, with the emphasis on the social studies rather than English literature to be studied like Music, Art, Architecture, Science as a manifestation of the *Zeitgeist*.

May a mere administrator be allowed to maintain most strenuously that Speech in our American High Schools is not only English but the most important phase of English. May I admit however, that this is rather a prophecy than a sound conviction based on extensive observation of the work of many speech teachers. I am sure that the speech work of many speech teachers is not the most vital phase of the teaching of English, just as I am convinced that the work of many English teachers is not vital English in any respect.

The three great divisions of high school English work are appreciation of literature and language as expressions or revelations of feeling and thinking; the study and practice of the art of expression both oral and written; grammar as a study of the way men think. I fail to see why it is not as incumbent upon the teacher of "Speech" as upon the teacher of English to be masters of all three of these divisions of English and of the techniques for building such mastery in others.

Answers to a recent inquiry on experiments in developing speech indicate that the majority of English teachers believe that a term devoted to speech taught by a speech teacher results in a lessened power on the part of the pupils in written composition and in appreciation of literature as compared with those pupils who spend the same term with the English teacher.

Here is an opportunity for a most valuable controlled experiment. In view of the fact that so much of the great literature of the world existed for centuries before it was written, it seems that if the judgment of the English teachers is valid, then some teachers of speech lack that appreciation of literature and that power of eliciting expression which their predecessors of some thousands of years ago most assuredly possessed. Who then will volunteer to take part in an experiment and show that the speech teacher using methods designed to develop more beautiful speech will necessarily produce that inner state of appreciation and that outgo even in a written form of convincing pleasing expression.

To me it is axiomatic. But after all it is a hunch, not a conclusion based on systematic valid observation. I am supported however, in my hunch by this quotation from Sara Barber, "In speech education we find at our command the literary gems of all ages whose values in themselves are increasingly revealed as speech training becomes increasingly effective. Thus not only do they serve the purpose of speech education, but speech education makes more real, of more lasting impression, the significance of literature itself." (*The Gifted Child*, p. 5) and this also from Miss Barber, "In view of the small amount of writing that most people do today as compared with the amount of their speaking, it becomes increasingly necessary for the leaders of the future to be educated to exactness through oral communication. We should use with increasing effectiveness the rich course content in oral language use, in choice of spoken words, in sequence of thought, in ways and means of devel-

oping truthfulness and accuracy of spoken statements and through it all respect for the spoken statement. We need today a training that will enable us to paraphrase Bacon's lines to read: 'Conference maketh a ready and exact man'."

May I offer another example of an experiment that would shed much needed light on a question on which the doctors disagree, namely: With the limited time at our disposal is it wise to teach phonetics to our pupils? An experiment with two classes of as nearly equal ability as can be obtained, with one thaught by an enthusiast for the phonetic method and the other by an equally good non-phonetic using teacher would be of great value. This experiment would demand an accurate record of the tone quality of each student before and after exposure. Have we an adequate machine or must we wait for greater perfection?

The field for such experimentation is enormous. I trust we may have more and more of it as administrators come to realize what a battle for acceptable speech we have on our hands. But do we need to wait on experimentation to prove to us that more important than the exact method to be employed is the essential character of the teacher who is to employ the method? Would you not agree that if we could have Forbes-Robertsons or Mrs. August Belmont for our teachers, we would not need to wait on experimentation?

Dr. Rowena Keyes, chairman of the Combined Department of English and Speech in the Julia Richman High School charges the successful work of the department to the fact

1. That only eight of 36 teachers of English in the school have had no regular courses in the science of Speech or the teaching of Speech.

2. That the Speech teachers themselves make the work of Term IV, the required term in speech, include along with instruction in sound formation and voice, both the well organized expression of original ideas and the pleasing rendering of the best poetry and prose. Thus Term IV becomes not a mere scientific demonstration but a practical working out of the uses of beautiful speech. This is possible because the Speech teachers of this department are actually prepared for the teaching of literary appreciation without which there can be no adequate vocal interpretation.

I believe the so-called elocution of a generation ago failed chiefly because of the low intellectual level on which it was carried on. It was merely a sort of a veneer attached to the students when there was any success at all, instead of a remaking of the fibre of the pupils' being. This low level of treatment very frequently reflected a low level of personality, training and intellectual equipment of the teacher and therefore a low level of objectives.

May I quote some beliefs which underlie the teaching of one of our teachers of Speech and which indicate some qualifications we should demand in our teachers. Jane Allen Saxton of Theodore Roosevelt writes me:

1. All Speech is creative. The student who expresses himself through speech is as much an artist as a student who plays, paints or models.

2. Speech is not a mechanical thing, a mere speaking of words, but comes from intelligent understanding and word sense.

3. There cannot be fluent spoken English if the student has no ideas.

4. The larger problem of Speech is psychological drawing on both the mental and spiritual reserves of the individual. Correct use of voice, intelligent understanding, come from within.

5. Excellent spoken English is usually a heritage from a cultured background. The majority of our New York City students lack this. Hence the magnitude of the Speech problem in our schools but not the impossibility of its solution.

6. Personal understanding of the individual student, his background, physical traits, likes and dislikes, is a necessary approach to satisfactory results.

7. Good speech of the students is greatly influenced by the speech of the faculty. Unfortunately the voices and speech of many of our teachers are a disgrace.

8. A speech-conscious English Department cannot accomplish the work alone. The teachers of every department must be vitally alive to the problem.

Miss Saxton then tells us as specific illustrations, applications of these beliefs:

1. In so far as it is possible, I keep my students abreast of current plays, music, books and art by bringing my own contacts into the class room.

2. In teaching poetry, I saturate them by reading aloud, then reading some more and more. In my Poetry class, this resulted in their own creative expression.

3. I have created definite moods, as spring boards of expression, through the use of the Victrola.

4. I present rhythm through concert reading. I lead them much as an orchestra is led.

5. Word Sense, I present through psychological appeal. I definitely stress visual, auditory, olfactory, tactual, thermal and kinaesthetic appeal of words trying to show that a word has as real a personality as the student himself."

What your speaker fails to understand is why some English chairmen are able to maintain with a straight face that training such as this contributes only to fluent and pleasing speech and not to fluent and pleasing writing and to the appreciation of the same books when read silently as when read aloud, though possibly not to the same degree.

Such teaching is a far cry from the elocution to which some of us were subjected many years ago.

I have said the progress of speech work has been retarded in many schools because teachers and supervisors still view the great objective of speech work to be glibness, not the development of the power to feel, appreciate, formulate and express convincingly an idea. I saw recently some suggestions for speech work furnished for the new State Syllabus in English, among them imagined radio talks, sales talks, discussions on commonplace subjects, such as current events, especially school happenings, imaginary conversations with a friend on some topic suggested by the teacher, whereas the all-important thing is to introduce the youth to great ideals which kindle his emotions, awaken his thinking and stir the urge to express a conviction he now holds. Too many of us still conceive of speech education as training in public speaking, especially in debating, whereas what our boys and girls need most is first to possess ideas and emotional reactions and then to be able to express them acceptably in conversation or in informal discussions. Miss Mabel Holman of Franklin K. Lane tells us:

> In a senior class of slow, over-age boys it was found that letting them choose a topic for discussion and having free discussion from the floor resulted in better speech both in manner and conduct than prepared speeches by individual pupils. Even their speech was improved, as they were free from the self-consciousness caused by their being compelled to go to the front of the room and address the class. In a somewhat slow class of boys and girls of the third year, assigning a topic for discussion and allowing conversation such as might take place in an adult group aroused greater interest and response and desire to speak clearly and courteously than did set speeches.

I am in hearty sympathy with those teachers who believe that exposing a boy to great literature carefully chosen with reference to the particular phase of speech work to be emphasized proves most effective. May I cite the experience of Miriam Thrall of Theodore Roosevelt with developing tone quality, that cooling spring so needed amid the tumult and confusion of this great city.

Report on Tone Quality

> In my own classes I have found that improvement in tone quality results from increased sincerity and from wider familiarity with good literature. In the ten or fifteen minutes given at the beginning of each recitation period to the development of the new assignment, I try to include the reading aloud or recitation of some passage in prose or poetry. Occasionally at the end of the assignment I ask the whole class to repeat with me a few lines from the passage, sometimes as many as ten. One group of exceptionally bright students in this way, learned during the term, nearly 150 lines and developed in their chorus recitation a tone quality which was remarkable.

I first realized the value of chorus work when I was teaching the psalms in connection with the Old Testament Stories. I had failed utterly to rouse the interest of the class either through reading the psalms aloud or through discussion; and I was on the point of admitting failure when as a last appeal I said, "I think the music of these lines will come out better if we say them all together." And in chorus we repeated the psalm, "I will lift up mine eyes unto the hills." The organ roll of the words, their peace and strength, needed no comment; and again and again we recited them, each time with a fuller sense of their depth and beauty. From that day we began each class period with the recitation of some one of the psalms, repeating it without comment perhaps three or four times in succession. There was never any formal attempt to memorize the words, but I noticed that these psalms which the class asked for most frequently were known by almost everyone. Later on in the same manner, we extended our recitation to favorite poems, such as Keats' 'Ode to the Nightingale' and Tennyson's 'Ulysses.'

The value of chorus work I have found to be four-fold: it familiarizes the students with great poetry, both the thought and, fully as important, the sound. It widens the interest of the students, winning their appreciation of types of writing which they might individually consider even repellent; it increases the earnestness and sincerity of their attitude; and finally it makes them attentive to the tone quality of their own voices. The student who has never before paid attention to his voice, never noticed its faults, begins in a short time to realize for himself that it is, as it were, out of tune, off pitch; and he attempts to make it sound like the rest. I have found that in chorus work the good voices ultimately prevail, the tone quality of the group gradually becoming more true and the syllables more articulate. As the words grow familiar through repetition it is noticeable that dragging, blurring and nasality markedly decrease.

Miriam M. Thrall.

I have seemingly wandered from my theme. I have touched on methodology but methodology as revealing the spirit and mind of the teacher we need in our speech work. To secure such teachers is the great administrative task.

Were I the controller of a great system of schools, I would try out this administrative experiment. I would set as one of the requirements for a principal of a school, the possession of a pleasing voice and of the ability to influence boys and girls through the convincing and stimulating quality of his utterance, coupled with a conviction of the absolute necessity of bringing about at all costs better speech, first among the teachers and then among the students. I would, however, apply the principle of compensation and allow extraordinary qualities to offset a weakness in speech since one of the ablest of our principals and one of those exercising the largest influence on boys and girls is not speech gifted but wins their support by what he essentially is in his daily relations with them.

I would next pick out the best man or woman in the speech department and make him director of speech for the entire school and would lay upon him the duty of visiting every teacher of every subject during a full recitation period and of noticing first the quality of the teacher's own speech, then the degree of his interest in the pupils' speech and his method of dealing with speech errors and poor tone quality as they appeared. I would further impose upon him the duty of reporting to the principals, conditions as he found them in each class together with recommendations for improvement when needed. I would then require him to conduct classes for teachers whose speech was not satisfactory and make compulsory the attendance of such teachers upon these classes.

I would further provide for the drawing up of specifications for teachers of speech which would include not merely technical knowledge and skills and the possession of a colorful voice but also the possession of those very qualities and attitudes which we have said was the obligation of teachers of speech to develop in their pupils. Especially would I provide that the teacher of speech should be great of soul, with a broad and deep friendship with and understanding of great literature, with a highly developed emotional nature, with a sympathy with and understanding of youth. Then I would appoint as members of the Board of Examiners men and women who in addition to the possession of other qualities would also possess the non technical qualifications specified for the teachers of speech they are to examine.

Having thus provided for a supply of teachers who would measure up to the greatness of the task, I would test all pupils and would give the correction of speech defects and the needed remaking of a pupil's voice the right of way over the teaching of every other subject in the curriculum. Practically all men and women genuinely interested in children place health first among the objectives of the school. Constructive speech work is but a phase of health work.

Having done all this I would make it possible for men and women who exemplify the qualities we are seeking to build into our pupils and who have a distinctive message, to appear frequently before our boys and girls in Assemblies as an active temptation to them to indulge in pleasing speech.

Half-way measures will not remedy our present deplorable speech situation. The responsibility is primarily that of educational administrators but salvation, if salvation there is to be, will come through

the wisdom and work of the teachers of Speech. It is highly desirable therefore, that every teacher should acquaint himself with the best that is being done in other schools, that in view of success attained in other schools, he experiment with successful methods, modifying them in accordance with the conditions and the kind of pupil found in his own school.

It is most desirable that such teachers pool their experiences, clearing them through the association of speech teachers or through a "Standing Committee on Speech" such as we have in New York. Through the work of these two bodies, we have made greater progress during the past five years than during all the years previous. Speech teachers should view themselves not as speech trainers but as essentially creative artists who take most unpromising boys and girls and transform them from pain causing animals who add to the world's discomfort with their every utterance, into illuminated, invigorated, energized and energizing humans whose utterances are now a thing of beauty, the revelation of an awakened and regenerated spirit, for speech is a thing not of the lips and the vocal cords but of the entire man. In remaking the voice you inevitably remake the man. Where the creative speech teacher sits, is verily the head of the educational table.

WHEN DO YOU HAVE A SUCCESSFUL SEASON IN DEBATING?

GUS W. CAMPBELL
Northern Illinois State Teachers College

HAVE you ever observed how one director greets another at the beginning of a season? The most favored greeting that I have noted is, "What kind of a season are you going to have?" It is true, of course, that sometimes the other director propounds his question first, "What are your prospects for a good year?" A few months thence, when the realization suddenly strikes the director that the end of the schedule is at hand, he will say to himself, "We have certainly had a successful program this year." Or, if we make a different assumption, others will say to him, "You didn't have much luck this season, did you?"

What elements in the debating program will the director consider in answering these questions? What will cause him to label the work a success or failure?

Success is, of course, a relative term. Happily, it is never completely attainable. It is measurable in terms of things attempted. A successful season in debating assumes that a director undertakes to do certain commendable things—that he have in mind the accomplishment of desirable objectives. The degree to which a director attains these ends determines the extent of the season's success.

In considering the goals to be reached during the year, the director should first consider the question, "How many students should participate in debating?" Should he seek answer in current practice, he would read, "Only the select few." It is my observation that in many of our high schools, regardless of size, the privilege of debating is restricted to six, eight, or possibly ten students.

Such limitation of this highly important activity is difficult to justify. If debating is as desirable as you and I think it is, then it follows that the opportunity of participating in it should be extended to the many rather than to the few. Furthermore, from the point of view of self-preservation, can we afford so to restrict active participation in debating? High school principals frequently say to me, "We can't afford to put debating in our schools because only a few students receive training." Among directors of high school debating, the complaint is common that, "We don't get nearly enough funds to carry on an adequate schedule." These opinions, which you have often heard, spring from the same criticism—our current practice of carrying the rewards of debating to only the few.

What, then, is the answer to the director's query, "How many?" In student parlance, the more the merrier. The benefits are many. That extending debating to a large number of students would benefit all who take part is obvious; that widening the program would benefit the activity itself I have pointed out—the activity would become not only justified, but also indispensable. To include more students in debating would mean to acquaint more people with an understanding of the activity. Understanding would probably lead to appreciation of and interest in debating. Perhaps here is a solution, in part, to the much talked of problem, how to get "bigger and better" audiences.

A director of debating should do more than just expose a large number of students to the work. He should train them—change them for the better. He should be able at the end of a term to state honestly of some names on his list of debaters, "Here are students who are better in certain specific directions than they were a few

months ago." These students may be the best on the list, perhaps the worst as classified in terms of competitive excellence. They will differ, of course, in ways of improvement. Here is a student who needed to improve his rate of utterance, another who held the wrong attitude toward using evidence, a third who could not "follow the ball," a fourth who could not face an audience without looking toward Heaven for inspiration, etc. These make up the director's opportunity and obligation.

If the director will keep such specific goals in mind, training in debating will be much more wholesome than it sometimes is. Students will be instructed to build their own constructive cases, the art of logic will be reborn, plans will be proved workable from evidence in the students' lives rather than from an analogy with Czechoslovakia, and students will be free to express themselves instead of their trainers—gone, too, will be the painful days for the judge of trying to determine how little credit should be given to the student, and how much to the director. In our school, we ask every entering freshman to supply answers to a speech questionnaire. This questionnaire reveals, among other matters, whether a high school debater still maintains an appetite for the work. Many do, some don't. In the latter instances, I am led to wonder whether the high school director has failed to set up the goal of changing students for the better. Perhaps he has changed them, but surely not for the better. Again, when high school debaters come to me with the attitude that they are willing to debate if I'll do the work, I am eager to talk to their instructors to find out what these students were like before they were changed. On the other hand, when the questionnaire discloses high school debaters who still possess an appetite for the work, I know that someone has done a good job—that someone has changed a student for the better—that someone has, under this test at least, enjoyed a successful season.

A third suggestion concerning goals for the year involves the much mooted topic of winning debates. It has become popular, at least in conversation, to strive for "moral victories" in debate. Indeed, this emphasis has gone so far in certain localities that a team can hardly afford to win its entire schedule—if it does, it immediately becomes the object of suspicion and gossip. And for a director to mention that he thinks he will have a "winning team" is for him to be found guilty of performing a cardinal sin.

In contrast to such an attitude, I think it a perfectly healthful

desire for a team or its pilot to wish to win—or, better, to earn decisions, for the experience of some of you may suggest that the two verbs are not synonymous. Fortunately, unlike workers in some other fields, debating directors do not depend upon victories for security of position. Even so, since our work is in competition with other assumedly on our level, should we not earn our share? The test of public competition is similar to that which you apply to your class room teaching. Suppose you are a teacher of history. You overhear a colleague remark that John's work in literature shows a sound knowledge of ancient history, you swell with pride. Why? Because John has made good in competition with his fellows. Debating is much like that—it involved public competition. A director is justly proud when his students win approval in public performance.

When do you have a successful season in debating? I suggest you have enjoyed such an experience when you accomplished these three undertakings: first, when you tave taken debating to a large number of students; second, when you have helped some students to achieve definite improvement and growth; third, when you have helped your teams win their share of public contests. I suggest that we count our debating season successful to the extent to which we attain these objectives.

SOUND AND RHYTHM IN THE SPEECH OF CHILDREN

EMMA GRANT MEADER
Russell Sage College

SPEECH in the primary school may have its beginnings in the utilization of the child's interest in sound and rhythm, as well as his desire to communicate ideas. A rich and adequate environment is necessary in any case. A teacher who believes it is as necessary to talk *well,* as it is to *talk,* is a large factor in this environment.

Is it possible to introduce the element of beauty into the speech of the primary child and yet preserve the spontaneity of his thinking and his words? The writer is rather dogmatic in stating that this is entirely possible. Attention must be paid constantly to the elements of beauty in speech—voice, resonance, pure vowels, front utterance, distinct consonants, rhythm. What are the child's natural interests in speech?

Children like to play with sounds, with word patterns, with rhythmic forms, and with cryptic languages. This is shown in the study of six-year-olds by Piaget.[1] Piaget reports that 47 percent of the language of these children was a laryngeal activity carried on for its own sake. It was not a means to an end. The desire to communicate was not strong. Children seem to get satisfaction from mere sound productions. The child's earliest movements are all activities which indicate the rhythmic relation between nerves and muscles. When he clutches, kicks, pounds on the table with a spoon, bangs on the piano keys, his awkward movements are the beginnings of other actions which can become controlled and rhythmic. We know that pre-speech nonsense syllables are often rhythmic. The pattern starts with a simple repetition and soon becomes *ba-ba / ba-ba / ba-ba /*, or *me-me-me / me-me-me- /*, or *goo-goo-goo-goo / goo-goo-goo-goo /*.

In a school situation in the primary grades, much of the oral language work might be based on this interest in sounds and rhythm. May not the child's ear become conscious of a beautiful sound as opposed to a back-throat guttural or nasal sound? May not the reading of beautiful poetry aloud become as important an exercise in required courses of study as correction of verb forms, language games, and complete sentences now seem to be? Such an acceptance of joy in sounds and rhythm may add values to the oral language work of American schools without detracting from the present excellent work done in the free, spontaneous class recitations.

Children may be encouraged to imitate animal sounds, sounds in nature, and other sounds connected with modern life. The reason that many adults have harsh, nasal, or thin voices is that they do not hear either their own voices or the voices of others. Their ears are dulled to voice quality, and are often tone-deaf. The writer has been asked often by English people what we were doing in our American schools to lessen our nasal twang. The answer was that we do little, because we do not hear it. To recognize differences in sound, to select the pleasing and resonant sounds from the disagreeable and guttural ones, gives a knowledge and joy that the tone-deaf do not know. In the kindergarten and first grade, pupils can imitate the following sounds:

Animal sounds: cow—moo-moo; dog—bow-bow; pig—grunt; horse—neigh; sheep—baa-ba-a; whip-poor-will—whip-poor-whill; robin—chee-chee;

[1] Piaget, Jean, *Language and Thought of the Child*, Harcourt Brace, 1926.

blue-jay—screeching; dove—coo; cat—meow, purr; lion—roar; owl—whoo; crow—caw; humming bird—mm-mm; turkey—gobble; duck—quack; rooster—cock-a-doodle-doo; hen—cluck; donkey—bray. (Many of these animals are mentioned in stories or poems, as "The Four Musicians of Bremen," "Little Red Hen," "Henny Penny," "The Cat that Walked by Himself," "Who Killed Cock Robin," and others).

Sounds from Nature: the big-sea-water—swish, swish; leaves—rustling; cracking nuts—crack, crack; bon-fire—crackle, crackle; walking on the snow—crunching; wind howling—oo-oo-oo; rain pattering on the roof; hail falling; thunder; a storm.

Sounds in the world about: airplane; train starting; motor boat; fire engine; auto horn; motorman calling streets; traffic whistle; radio; calls for train or steamers—all aboard! all off!; horses hoofs; violin; drum; bugle; street calls—muffin man, scissors to grind, rags and old iron; wooden shoes; Indian war whoop; church bells; clocks—cuckoo, grandfather's clock, chimes, alarm clock; newspapers to sell; the balloon man; hot dogs for sale!; Ice cream cones!; spinning top; baby laughing or crying.

In order to effect some transfer to actual speech, the next step is to discover sweet, clear, harsh, ugly sounds in words that the children use. Some analysis will grow out of this ear training, but it must not be carried too far in the primary grades. Try to avoid drill for drill's sake. Much of the poetry for little children makes its strongest appeal to the ear. Too many American teachers have been imbued with the idea that meaning is the raison d'etre for a poem. Surely there is no meaning in "Sing a song of six-pence." Blackbirds, having been cooked in a pie, cannot sing. "Hickory, dickory dock" is a delightful fantasy for we know that in well-regulated establishments, mice do not run up clocks. What is the sense of "James James Morrison Morrison" taking care of his mother? Meaning is insignificant and minor in most jingles and rhymes. Rhythm, sounds that come from pure vowels, distinct consonants, and front utterance represent the true values in most of the best poetry for little children. How then shall we treat the poem to bring out these values?

First and foremost, the teacher must take immediate steps to improve her own voice. Is it raucous? Is it placed back-throat? Is it nasal? Is it resonant? Are her vowels pure or clouded by sub-dialects, as "aou" for "ou," "ah" for "I," Short "u" for short "i" as in "delicate"? Does she say "father" or father-r-r-r"? Are her consonants too pronounced, or are they clipped off, omitted, or slurred onto the following word? Has she an approximate standard English or is her speech so local that you can tell at once from what part of the United States she comes? Has she ever heard herself

speak? Did her normal school course provide training in improving speech, or was written English the prime requirement?

For better or for worse, however, the first step in using rhythm as an aid to good speech and voice is the reading of poetry to the pupils. Choose poetry that needs but little explanation. The best kind of explanation may be to call attention to the fact that poetry beautifully read is as beautiful as music. The teacher may choose a merry jingle and invite the children to make a movement to the rhythm. Accept any movement which does not interfere with the emotional tone of the poem. If the sounds are elastic, light, fairy-like, choose corresponding movements. If there is a drum-beat in the poem, lead the children to choose that movement. Indicate the silent beats, as well as those that have words, as shown by Gullan [2]

(/) (/) (/)
Ding, dong, bell (/)
(/) (/) (/)
Pussy's in the well (/)
(/) (/) (/)
Who put her in? (/)

The failure to allow for the silent beat will syncopate the rhythm and in many cases spoil the meaning by stressing the wrong word. When the children are able to discover rhythms, to feel the pulse of the silent beat, we have laid the foundation for the love of reading poetry aloud. From the jingles that tell no story, the pupil is led to the story poem, where instead of clapping, tapping, or marching, the action of the story is suited to the words. The bell of the muffin man is tapped in rhythm as the children march about the room repeating

(/) (/) (/)
Hot cross buns, (/)
(/) (/) (/)
Hot cross buns, (/)
(/) (/) (/) (/)
One a penny, two a penny,
(/) (/) (/)
Hot cross buns. (/)

Then follows the more complicated story, but always spoken and acted to rhythm, as "Who killed Cock Robin?" "The Pied Piper," "Three Little Kittens," etc.

When children have learned manuscript writing or some simple

[2] Gullan, Marjorie, *Spoken Poetry in the Schools*, London, Methuen and Company, 1926.

forms in writing, they may begin their own verse anthologies. It is best to allow the pupils to choose for these collections the poems they individually like the best. A good oral reading lesson may be based upon reading from these anthologies.

Poetry cannot be beautifully read with guttural sounds, a dropped palate, a lazy tongue, or a nasal twang. Whether any teacher can discover enough identities in the situations to effect a transfer of training from the reading of poetry well to speaking well, is a hazardous guess, but the joy from the reading period and the fact that the child has a standard for good speech are elements that may not be entirely lost. One may speak inherited English speech and acquired or "received" English speech. The latter comes from education and training. In time, it may become habitual. The beginnings of training in the use of this habitually beautiful speech are laid in the early elementary grades.

CREATIVE DRAMATIZATION IN THE AUDITORIUM

CARRIE RASMUSSEN
Madison, Wisconsin, Public Schools

DRAMATICS is but one phase of speech training, just as it is but one phase of the new educational code. If a child's capacity for self-expression is to be developed there are also other avenues of approach for this development in the auditorium or speech class. All education overlaps, so that it is difficult to assign a definite responsibility to each teacher, but social adjustment is the great thing we are all striving to develop, though we work toward it in different ways. If a person is so socially adjusted that he feels at ease in any situation he is an educated person. To reach such a point is not an easy matter. He must not only know a great deal, but he must be able to skillfully use his knowledge when the occasion presents itself. It is through doing that we learn to do; so I believe the earlier we begin, the better we will do the job in the end.

There is no one thing I try to teach my students; but I do believe that through careful direction of the auditorium classes students will be more able to adjust themselves to all situations in life, and that, it seems to me, is the goal of all teaching.

In the first three grades, we begin in the fall with Relaxation

Exercises. Some soft music is played on the phonograph and the children lie down, limp and rested, flat on the stage. Then we go into simple rhythms, such as falling leaves, swaying branches, gathering nuts, a picnic in the park, and story plays. Gradually, we work into dramatic play. Play is serious to children. It begins when a tiny child pretends he is someone or something he is not; he is the doctor who has called to vaccinate himself, or the lady who has called to see his mother. He imitates when he sees. In child-play properties are not necessary; a little stool may be a bed, a boat, a house, an elephant, or anything; and only when it is a stool again is the play over. It may begin anywhere and end anywhere. The speech used is the child's own conceived conversation. Any source may be used for dramatic play: the home-room reading lesson, a story, a visit, a trip, home life, or a ride. Dramatic play merely develops the play a child employs from the earliest talking days.

The transition from dramatic play to drama is made through pantomime. Anyone may begin—the teacher or a child. He may play the piano, tie a shoe, put on a mitten, etc. This offers a great field of variety. The pantomimes should be simple in the beginning. Examples are: bouncing ball, throwing ball, catching ball, hanging up clothes, sweeping, writing a letter, etc.

Then we go into original plays. The advantage of original plays over written plays is that they express the dramatic level of the child; they are simple, easily understood, and easy to produce—therefore, they serve as a starting point for dramatic development.

Now come literary stories and plays. They have a distinct value in beauty of language, memory work, and exactness, and are thoroughly admired and respected by the children.

In the upper grades and junior high school the work is divided into units, each unit lasting three or four weeks. We begin with a month on *Action,* because action was fundamental in the development of the race. We work in groups at first to avoid self-consciousness. Some beginning examples are: building a bonfire, picking cherries, hanging pictures, rowing boats, playing golf or tennis, playing ball, sewing. The groups grow smaller and smaller until by the end of the month children are doing things alone without realizing it. The best actors are chosen in each group until the best one is selected.

In the next step we add words to our action, and call our work *Monologues* or *Dialogues.* Children seem to take up this next step naturally, and many original ideas are developed.

From monologue we go into a month of *voice* work. No detailed mechanism of the voice apparatus is gone into, nor are voices analyzed in detail, but the attention is turned to voice. Each child is asked to read something he likes, and as he reads the rest of us notice if he opens his mouth when he talks (uses his jaw), and if he uses his lips. Each child is told by the others in a friendly way what is noticed. Then we work on the sounds, *th, wh, s, r,* etc. Different games are used to make this feature more entertaining.

Interpretation of Literature comes next. We do not go into the details of platform technique. The student reads something he likes first. Then something is assigned. He is encouraged, first, to find the true meaning, and second, to give the real thought to others.

Then comes *Story Telling.* This is divided into three parts:

1. Fables—since they were the first stories.
2. Fairy Stories.
3. Other Stories.

Every child tells a Fable, a Fairy Story, and another story. These are criticized in a friendly way. Just a few principles are taught, such as looking directly at the group when talking, and being a part of the group, and not apart, as one is in acting.

Dramatization comes in the last unit. What has been learned in the previous voice and action work is put together into plays and stories, and by this time the child has so much control over himself that he enjoys feeling it and demonstrating it. In this work he is taught a little about balance and color on the stage. As a final step the student studies original and printed plays.

At the end of each unit the best work is presented before a larger group.

Every class in the upper grades is organized into a *club,* which holds a meeting every other Friday. A president and secretary act for one month. Committees arrange the programs and talks, without adult aid. Sometimes the results are crude, but the children use all the talent they have, and this develops initiative.

Each afternoon is given to the developing and training of Assembly plays and programs. We have one program for the lower grades and one for the upper grades each month. Since all grade work seems to be centered around a Unit now, we plan our plays and programs that way too. Each activity is scheduled at the beginning of the year for an assembly program growing out of regular classroom work.

These programs are not given to secure polished productions, but to afford opportunities for self-expression for as large a number as possible. It seems better to give a number of programs in a creditable manner, than to work with a small group to the point of approximate perfection. It is the educational value to the child that is to be desired, rather than the putting on of a "show." Recognizing the value of a finished production, we try to perfect one or two plays during the year.

VERSE SPEAKING AND BODILY ACTIVITY

CARRIE RASMUSSEN
Madison, Wisconsin, Public Schools

WHY do so many children say, "I don't like poetry"? One cannot but suspect that they must belong to the hundreds of children who have been made to stay after school and memorize a poem as an act of discipline.

Children must live a poem to like it; their feelings and emotions must be allowed to be expressed around, about, and through a poem. This mode of expression may take form in many ways, but I have discovered that I can make the greatest appeal to children with poetry through bodily activity. This activity may take various forms: it may be rhythms to music, it may be pantomime to poems read, it may be more dramatic activity, or it may be less dramatic activity, accompanied by solo or choric reading.

It is a big part of a child's growing experience to use his muscles —the more he uses them the better he likes the activity which allows it—take for example, football or athletics and games in general, no one can question that these are a child's favorite activities, and I suspect it is because they allow so much muscular activity.

If I read *The Dancing Bear* by Rachel Field,

> Slowly he turns himself round and round,
> Lifting his paws with care,
> Nodding his head in a sort of a bow
> To the people watching there.
> His keeper grinding a wheezy tune,
> Jerks at an iron chain,
> And the dusty silent bear goes through
> His solemn tricks again.
> Only his eyes are still and fixed
> In a wide bewildered stare,
> More like a child's in the woods at night,
> Than the eyes of a big, brown bear.

to a class who knows practically nothing about poetry, someone says at once, "Can we play it?" I usually answer, "What do you feel like doing?" While I read the poem again some children come to the front. They turn around, they lift their hands, they stare, the keeper jerks at an imaginary chain, and so on. Other children do the same thing, and by that time usually those left in their seats say the poem while the few in front are acting it. Unconsciously the poem has been learned and loved at the same time.

The next time the children come to me, they usually say, "Can we play *The Dancing Bear?*" I usually say something like this, "I know another poem just as nice as *The Dancing Bear.*" "Oh, what is it?" or some such answer is heard. "It is *The Marching Song* by Robert Louis Stevenson, who has written many fine poems for you."

MARCHING SONG

Bring the comb and play upon it!
Marching, here we come!
Willie cocks his highland bonnet,
Johnnie beats the drum.

Mary Jane commands the party,
Peter leads the rear;
Feet in time, alert and hearty,
Each a grenadier!

All in the most martial manner
Marching double quick;
While the napkin like a banner
Waves upon the stick!—

Here's enough of fame and pillage,
Great commander Jane!
Now that we've been round the village,
Let's go home again.

I read this poem. We then choose our players and collect a few crude properties mentioned in the poem; we make ourselves a comb to play upon, a banner out of a dustcloth and a stick, some kind of drum, and march around the room until everyone has had an opportunity, and by that time the children can say the poem, and call it theirs.

Not only is a child's appreciation and understanding of a poem increased through physical activity, say rhythmics, but his reading of poetry is improved. One child may read while several interpret, or

several may read. This really means that a child adapts his own bodily rhythm to the variety of rhythms presented to him, hence, there are being revealed to him new avenues through which he can interpret his surroundings, and through which he can express himself.

Somersaults by Aileen Fisher, *The Bear Hunt* by Margaret Widdemer, *Jonathan Bing* by B. Curtis Brown, many Milne poems, those by Rose Fyleman, Rachel Field, Dorothy Aldis are good for this kind of activity.

For rhythmic activity accompanied by music, *October's Party* by George Cooper is excellent; so is *Windy Nights* by Robert Louis Stevenson, *The Masque of the Seasons* by Riley, *Autumn Leaves*, Cooper, *Who Has Seen a Fairy*, Rose Fyleman, other fairy poems by the same author and other authors. Snow poems are good for this activity also. Attractive pictures of snowflakes, leaves or fairies shown at the same time the music is being played stimulate imagination and activity.

The Snowball Game, Robinson Crusoe's Story, by Charles Edward Carryl, *Hiawatha*, by Longfellow, *A Fairy Went a-Marketing* by Rose Fyleman, *King John and the Abbott of Canterbury* — a ballad, *Tartary*, by Walter de la Mare, take more definite dramatic acting, but interpret themselves as well, and are as well liked in the end.

Children love to learn poems and present them through a verse-speaking choir. This type of presentation is a little more difficult than the others—care must be taken in selecting the right poems, in arranging the voices as to pitch, in selecting solos and unison parts, in watching interpretations, but children are entirely unconscious of learning poetry in the verse-speaking procedure.

After children have expressed themselves in these various ways in and around poems, they often bring in poems that they have written which they want to interpret in some way, and we spend a little time occasionally interpreting a child's poem. This is usually a thrilling experience for us all.

There are many points worthy of recommending physical activity in connection with poetry, appealing as it does to the rhythmic motion of us all, and the inherent urge for self-expression. If one cannot create himself it is thrilling to express one's self rhythmically to the creation of someone else. The imagination is stirred, the child gives himself up completely in participation, and an experience that allows a child to lose himself in its enjoyment will leave its imprint.

A child's creative adventures run in no set pattern; they are as varied as the universe, but they must be varied. Variety is the child's first commandment.

Children probably never do anything artistic in the grown-up sense, but the value of encouraging the tendency toward the artistic cannot be questioned.

The responsibility that lies with the teacher in this field is to "give to the body and soul all the perfection of which they are capable, in response to the instinctive craving for adventure and romance in the heart of a child.

Additional poems listed below have worked out successfully with children in the primary grades:

Ding Dong Bell
There Was a Crooked Man
Polly Put the Kettle On
Three Little Kittens
There Was a Man in Our Town
The Dancing Bear (Field)
Marching Song (Stevenson)
Somersaults (Eileen Fisher)
The Bear Hunt (Margaret Widdemer)
Jonathan Bing (B. Curtis Brown)
A Fairy Went A-Marketing (Rose Fyleman)
I Had a Little Pony
Hickory Dickory Dock
Hot Cross Buns
Brownie (A. A. Milne)
Three Little Foxes (A. A. Milne)
The Turtle (Lindsay)

Ole Mr. Rabbit (Folk Song)

Ole Mister Rabbit
You're in a mighty habit
You're in my garden
Eatin' up my cabbage
Um-hum—um-hum.
Ole Mister Rabbit
Your hair looks brown
You'se gwine so fas'
Yu'se hittin' de groun'.
Um-hum—um-hum.

Peep, Squirrel, Peep (Folk Song)

Peep Squirrel, Peep
Peep at your brother
Why shouldn't one fool
Peep at another?

(Jump, Squirrel; Trot, Squirrel; and Run, Squirrel, may be used in the same way.)

Monkey Motions (Folk Song)

I ac' monkey motions, too-re-loo,
I ac' monkey motions so I do;
I ac' em well and dat's a fac'
I ac' jes like de monkeys ac'.

(Gen'men, Ladies, Chilluns, Preacher, used in the same way.)

Go Tell Aunt Tabbie (Folk Song)
Go tell Aunt Tabbie
Go tell Aunt Tabbie
Go tell Aunt Tabbie
The old grey goose is dead,

The one she was a-savin'
The one she was a-savin'
The one she was a-savin'
And now she is dead.

She was in the pond a-swimmin'
(three times)
And now she is dead.

She was in the pond a-swimmin'
She was in the pond a-swimmin'
Caught her foot in a 'simmon root
And a turtle got her head.

The following have been tried out successfully with upper grades:

Shoes and Stockings (Milne)
Disobedience (Milne)
In the Fashion (Milne)
The King's Breakfast (Milne)
This is the House that Jack Built
A Dirge for a Righteous Kitten (Lindsay)
The Proud Mysterious Cat (Lindsay)
A Poor Lonesome Cowboy (Sandburg)
The Frog's Courting (Folk song)
Little Girl
America for Me (Van Dyke)
Nonsense Rhymes (Edward Lear)
Break, Break, Break (Tennyson)
Story of the Creation (Folk Songs found in *Negro Songs*, by Dorothy Scarborough, Harvard University Press.)
Jim (Hilaire Belloc)
Sweet and Low (Tennyson)
Twenty-third Psalm and Hundredth Psalm.
The Creation (Folk song)
The Martial Family (Douglas)

SOME PRINCIPLES OF ORAL READING

ELLEN C. HENDERSON
University of Utah

THE principles of oral reading are the same in the first grade of the elementary school as they are in the last year of college. Every good reader of any age or degree of experiences does the following:

1. He has a reason for reading aloud. This purpose includes a determination to make others hear, understand and appreciate what he is trying to express.

2. He thinks and feels as he speaks.

3. He thinks, recognizes the meaning and speaks in idea units, not in word units.

4. He pauses between ideas as everyone does in talk.

5. He continues to think until he has given the entire sentence, as one does in talk.

6. He lets the eyes and other parts of the face and body react as they do in talking, or as they want to react in order to give the thought and feeling in the selection.

7. In order to get the ideas which are to be given, he reads ahead at a rapid rate during the moments when his eyes look from the audience to the text.

Persons who read aloud are successful if, as they read, they do what everyone does when he talks.

In talking, the one who speaks has some sort of motive for doing so. What he desires to accomplish may be one or a combination of a variety of purposes, but usually it will include three specific intentions; first, to influence another in some way; second, to speak so that he can be heard by those who are supposed to be hearing him; and third, to use terms which all can comprehend. He is so determined to do these things, that as soon as he becomes conscious that he is failing in any one of them, he immediately does or says that which will secure the interest or sympathy or co-operation which he must have if he is to be successful. The purpose may be so weak that one who otherwise is well prepared to speak may make no particular impression. On the other hand, it may be so powerful that one is able to succeed in spite of certain inhibitions and fears that under other circumstances might keep him from making the first effort to speak. This sometimes happens in spite of speech habits that are the very opposite of what is usually desirable.

Meanings, bodily activity, and vocal response always are present in talk. When purpose and meaning originate in consciousness, and are ready to be expressed by words, normally all of the nerve-muscle responses for expression are set up. With the idea in the mind, the body reacts and the words come.

Except in rare cases where a single word is a complete idea, words never are uttered singly, each one a unit by itself. A number of words blend as if they were one word, those that belong together in meaning being grouped together in utterance, with pauses between groupings. During these pauses, several things happen. The speaker finishes reacting to the idea he has just spoken, he re-fills his lungs with breath, the group of words that constitute the next idea come to mind, his body reacts to the meaning he is about to interpret, and he speaks this meaning in the expression of the next unit. During the pauses, the listeners have time to think the idea they have just heard, to organize it into what has gone before, and to be ready to receive the full significance of the idea that is to come. The speaker is anxious that the listeners shall get the complete message, so he is determined to make his meaning clear. This anxiety causes varying degrees of tension in the muscles concerned with the production of speech, and these are reflected in gesture and in pitch of voice. The voice glides from lower to higher, back to lower and again to higher, and so on, as the various ideas assume their relative importance in the expression of the meaning.

People look at each other as they converse. Through the eyes, listeners get part of the meaning. With the eyes, the speaker not only gives meaning, but he also learns how what he says is being received. From the eyes of the speaker to those of the interested listener there passes—like sparks between electrodes—a something that is present in all communicative situations, and through which each seems to get a significant part of the other's thought and feeling.

Most persons are successful in ordinary talk. Generally, those who participate in conversation are able to accomplish their purpose. Unless there is some reason for embarrassment, they are usually comparatively free from self-consciousness and other fears of failure. As speakers, they experience little difficulty in making clear, or even impressive, that which for the moment is of interest and importance to them.

An interesting fact about these talking responses is that the co-ordinations that make them possible are learned by a normal child

without conscious training. By the time he is able to pronounce words, he uses them effectively. In the home or on the playground no one has to show a child how to express himself. He feels and thinks, has a purpose and an audience; and when he speaks, others understand. Both body and voice are used in telling what he wants to say. Suppose little Johnny comes in from watching a circus parade. With no thought of his appearance, with his body swaying from side to side he says "Oh, I saw a great big—," and his mother knows before he has finished that he has seen an elephant. No one has to show him how to give his body the rhythmic swing of an elephant's walk, nor how to say with "expression" the words he uses as he makes himself understood. It is this spontaneous effectiveness that we want to keep in our schoolrooms. Just the opposite from the situation in which Johnny is likely to stand with wooden face and stiffened body and read in a stilted manner, giving every word equal time value with every other word, "Oh, I saw a great, big elephant."

Good oral reading sounds like talk. It has in it all of the desirable characteristics that are present in spontaneous speech. The one who reads for the larger group does what he knows happens when he is engaged in ordinary conversation with a smaller group. That is, he has a *purpose* that is definite and so strongly motivated that all else except what he wants to accomplish through his speech is for the moment forgotten. He has *meanings*, clearly and consistently presented because of the fact that he is thinking and feeling the ideas and the emotions while he is using his voice and his body in his speaking or his reading. He has significant *bodily activity*. His *voice* responds to thoughts and feelings of both speaker and audience, and it is easily heard and pleasant to hear. He has *pauses, sentence intonations, and meaning melodies* on the words and groups of words so that what he speaks or reads can be understood by all. There is *directness*, the eyes of the speaker meeting, challenging, and responding to the eyes of the audience. There is the degree of *spontaneity* that is present in the ordinary speech where one usually is not self-conscious and the minimum number of ineffective habits have been developed.

Good oral reading is communicative. This means that all who participate are, at the same time, both giving and receiving. Always, as in ordinary conversation, one is speaking while the others are listening. Although the reader presents one idea after another without interruption from those who are listening, he is conscious of how

listeners respond to what he is saying. To interpret ideas from the printed page aloud for others differs from original speaking in that the ideas are stimulated by printed word-symbols instead of by the original thought-stimuli.

The one who reads or has memorized gives the words he sees or is remembering *exactly as if he is speaking them for the first time.* It is a matter of training oneself to think and feel what the words of the printed page stimulate within one, and then to let the body and the voice express just as one does in speech every day everywhere, without seeming to try to do it.

The one who reads not only has to interpret the meaning of word-symbols but he also has to translate them into sound images which can be understood by those who listen. There are three types of this response (1) reading from the text after silent preparation; (2) reading at sight without preparation; (3) and reading that which has been partially memorized. The principles are the same for all. Words that have been written down are vitalized and given meaning as if they have come freshly from one's own experience. The reader has to get from the symbols the meaning that the one who wrote the words intended he would get, and he must convey this meaning to the listeners so that they will get its full significance. This means that the one who reads orally thinks, as nearly as possible, what the author must have thought, that he lives in his imagination an experience like the one that gave birth to what the author has portrayed, and that he tries to tell it to the listener as the author might have told it.

The principles of good reading of prose apply also to the reading of poetry. Rhythmical language in both prose and poetry is the combined product of sincere feeling and extraordinary power with words. Good poetry always has in it the characteristics of good talk, for before the author puts his work into written form, he tests its sound and sense relationships through either inner or vocalized speech. By the time his work is given to others, he not only has lived it many times, but he also has spoken it. This means that he has made use of the pauses and pitches and stresses that are present in speech. However, poetry is less easy to read than prose. As the poet paints his pictures and creates his music and his moods, he has to fit his words into a metrical pattern that is always more or less limited. To do this, he sometimes has to change the order of the words so that some of the resemblances to speech are lost. This means that the

one who reads the poem aloud not only has the difficult task of using the author's metrical pattern, but he has to feel and think as the author must have done, in order that he shall be able to maintain the characteristics of speech that the author surely maintained. Before he can succeed, he may not only have to change the order of the words into their natural order and back to the poetic form, but he also must learn to read it effectively after he has made these changes.

Four conditions are present in oral reading exercises if all is accomplished that is to be expected in proportion to the time used.

First, there is an audience of those who are interested in hearing what the reader wants to give.

Second, the materials to be read or memorized are interesting to all concerned and easy enough to be read without difficulty. The thought and emotional content deals with experiences which can be re-lived by the reader. The sentence structure is as simple as is desirable.

Third, all of the oral activity which is accepted as satisfactory either is good reading or else is in the state of preparation to become so. This means that every time a sentence or even a single word is read, the speaker has the same sort of purpose and is thinking and feeling exactly as he would if he were talking. Under these circumstances no set speech patterns will be learned, for in talk the meaning melodies and the sentence intonations are governed by the motive for speaking and not by habits which have been developed in a more or less accidental way. Also, word-response will receive almost no practice, for the one who learns to read as he speaks learns to see words in groups and he has to read rapidly in order to get the meaning of what is to come in the last part of the sentence. Therefore, the eye habits and oral habits that are the cause of poor reading response never will be developed.

Fourth, re-education is begun as soon as the teacher discovers that it is needed. In this re-training five steps are followed. (1) The learner recognizes the differences between what he is doing and saying and the desirable response. (2) He then becomes able to do the desirable thing through *imitation as it occurs in life situations* where one thinks the thoughts and feels the emotions which stimulate the response that is being imitated. (3) The third step is to make the correct response because of his own desire and not because another person wants him to do it. (4) The next step is to make successive repetitions knowing that one is being successful. (5) The last step

is to continue practicing until reconditioning has taken place so that the old stimulus always results in the new skill.

The first training for good oral reading begins with the first reading experiences while pupils are but repeating what they have been able to remember of the sentences, rhymes and words which have been told to them. The first time a child reads aloud he imitates his conception of what oral reading is. If he is permitted to imitate poor reading he is likely to learn to read with speech patterns or word-response, or incorrect inflection on the word *said*, or mispronunciation of the articles *a* and *the*, and so forth. If he is taught to imitate good reading he may in time develop habits which are desirable for all of the various types of reading.

In the first grade and on up through college, pupils need to know that when they read aloud they are *talking* what they have *silently read* and that if they want to read as they speak they must think and feel the meaning and let their bodies react while they are speaking the words just as they do while they are talking.

In the first grade the sentences and other reading units are so simple and the thought content may be so intrinsically interesting that most children are able to achieve mastery on the first-grade level. In the second grade the problems are but slightly more difficult. The sentences are yet comparatively simple in structure although some of them are longer than is desirable. No material need be selected that has in it difficulties which cannot be handled successfully with ease.

In each grade as a new problem presents itself the pupils are taught the new and are given the opportunity to make enough successful repetitions for the learning to become permanent. The important element in the situation is for the pupils to make successful responses and avoid repetition of unsuccessful responses. Incorrect practice is not only unnecessary but most unprofitable, since the expensive process of re-education has to come before desirable reading habits can be developed.

It is very easy to develop habits of word response. Often these habits are developed before the teacher realizes what has happened. Whenever pupils pronounce words as they are looking at them, both the sound and the meaning are becoming associated with the word-symbols. Printed words fastened onto objects in the room indicate that the teacher is expecting the meaning to become associated with the sight of the words so that the reader thinks the meaning as soon as he sees the words. However, the pupils have been using the sound

forms of the words for a number of years; and when they look at the symbol forms they are likely to do the easiest thing—pronounce them. This pronunciation is likely to be indicated by lip movements or even a whisper.

When pupils first begin to read they do not recognize words as rapidly as they utter them in speech and so all of the reading they do while they are looking at words as they pronounce them, actually is giving practice to habits which not only make for incorrect oral reading but also limit the silent reading rate to the rate of pronunciation which is about two-and-a-half times too slow for moderately rapid silent response.

The sure way to meet this problem is to begin the reading experiences with having no reading aloud while pupils are looking at the words and to continue this policy until the pupils have had a great amount of practice in rapid silent reading. This practice may be given whenever there is a strong motive for oral reading of short sentences where the words are familiar and the content is interesting. There is much valuable practice in partial memorization when the children are learning some oral skill.

For pupils to refrain from looking at the words as they read aloud does not mean that they have to look away from the text. Far from it. The good oral reader sees several words in advance of the words he is speaking. He also gives part of the meaning through his eyes, as he looks at those who are listening. When he does look at the text he reads silently at a very rapid rate. Even in the first year of reading experience pupils learn to look forward along the line to get the units of meaning which are to be given next. When the material is familiar they do it at a rapid rate.

Bodily freedom comes through letting one's body express what one feels. A pupil said, "I wish I could read it as you do. I do not see you at all. I see that little boy who is telling us how angry he is."

The teacher's answer was, "Anyone can do it if he will let himself think and do as I let myself. I want to make you see the little boy who was so angry about having always to wear the clothes his older brother had outgrown. So I try to think the same things and feel the same way that these words show me the little boy did. Boys are likely to clench their fists when they are angry, and so when I let myself feel the way this little boy must have felt, my hands clench and my body shows that I am angry, and you can tell it in my face and eyes. Then I try to read the words just as if I were telling them

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to you, as if I, instead of the little boy, had said them first. I pause between ideas. You could see what I was thinking during those pauses. Sometimes my body told you the meaning that was coming next before I said the words."

We often have a study situation that is profitable from many points of view: rapid silent reading, individual practice, group practice, decisions about interpretations, discussions of how to secure the effects we desire, training in the ability to hear differences between responses, enjoyment in study and oral reading, appreciation of poetical form or of well written prose, and evaluation of one's own ability to get and to give meanings. All of these things happen within a very few moments.

Each pupil has before him a copy of the selection to be prepared for oral reading. At a signal all begin to read. As one finishes, the teacher records the time he has required to read the selection. Then the children discuss together the whole selection.

The teacher may ask who is speaking, how the speaker feels about what is happening in the story, etc. Someone may need to read a sentence to prove that his opinion is justified. Another may take issue and read it some other way.

The selection is then read aloud for the purpose of learning how to read it so that the listeners will be able to get all of the meaning. Usually only a few thought are read at one time. The same sentence may be read by a number of pupils before all are satisfied with some interpretation. Pupils are likely to say that the one who reads must pause in such-and-such a place, or not pause at all; that he must keep thinking until he has told us all of the meaning; that he must think of the thoughts in the several phrases as if they are smaller parts of one picture or idea; that he must tell us these phrase-ideas one at a time, and give us time to think something that is not there in the words; that certain letter-sounds must be sounded more distinctly; or that certain words should not be stressed as if they are important; and so forth.

When we are sure we can give the meaning as far as thought or ideas are concerned, we then read the selection to be sure that we read the feeling also. Often we read in group response, making several repetitions of a difficult sentence or paragraph. Afterwards a number of pupils may read sentences or larger units of the selection, and finally all of the pupils read the whole selection. They may go into "preparation" groups for this practice, since more time may be required than is available for the class.

Throughout this exercise—and indeed during all reading aloud in every grade from the first to the last—the pupils who are not doing the reading aloud never look at the text except the occasional glance which is necessary in order to "keep the place" when such has to be known. They realize two important things. In the first place, in order to get the complete significance they must both hear the voice and see the bodily reaction of the speaker and so must look toward him. In the second place, every time their eyes focus upon the words as they are being pronounced they are forcing their eyes to practice incorrect "slowing-up" eye-movements and their speech mechanism to practice exaggerated inner speech.

The following are contributions of teachers in service who are interested in the improvement of oral reading.

Realizing that one of the most important elements in the situation is being able to give a good model for their pupils to imitate, they are studying to improve their own expressional abilities.

Wishes that came too late

I wish that someone had taught me:

To feel, while reading, the same as if I were actually with a group of friends engaged in conversation.

To read without a set speech pattern.

To think and feel the meaning of the words I am reading, so that my body will follow the meaning, as though I were using the same words in talking to my friends.

The freedom of putting myself in the author's place and expressing myself without fear, restraint, or self-consciousness, but with ease and enjoyment, so that I would have developed greater freedom in meeting others and expressing myself.

To read ahead with my eyes, so that I would know what is coming next.

To read in idea groups, just as we speak, and to pause between groups.

To look at the audience instead of just merely raising my eyes as I have happened to learn to do.

To express feeling and ideas with my body.

To consider my class as an audience who are interested to hear what I have to give to them.

To make my audience enjoy what I am reading.

To have bodily and facial expression in my very earliest reading, so that now I would feel less self-conscious and "foolish."

To get the feeling of the character, and to express it understandingly.

To use my own interpretation of the material without any feeling of self-consciousness, so that I might find constant pleasure in my own reading.

To read word-groups, instead of pronouncing every word singly.

To pause between ideas without letting my voice take a falling inflection.

To carry thought from the first of the sentence to the end.

We had three main problems. First, the reading was uncertain and choppy;

second, the readers failed to carry the thought from the first part of the sentence until the end was reached, and allowed a sentence to string out without any particular meaning; and third, there was a sameness, a monotony, and lack of flexibility of tone.

One cause of choppy reading I found to be a downward inflection in the middle of the sentence before the main point had been reached. For example, in the following sentence a downward inflection on "dog" brings the sentence to a wrong close and one has to "tack on" the rest of the sentence: "I saw the dog, but it was not mine." Thus, forgetting the beginning thought, it is impossible to carry the whole thought to the end. Since my recent study I find it possible to tell by the child's vocal inflection whether or not he understands the sentence and is thinking as he is speaking. When he does not understand, I ask him to look at the whole sentence before he begins to read and find out what the sentence is telling. This keeps him thinking until he reads to the very end regardless of how many word groups there are in it.

(Gertrude Hendrickson, Ogden, Utah)

I found that my new third grade could pronounce words readily enough, and that silent reading was no trick at all for them. However, the oral reading was most ineffective and there was very little interest in any of their reading. Their main object seemed to be to get through as quickly as possible. Their idea seemed to be to read rapidly and stop at the "stop sign."

So, instead of the regular routine oral reading, I helped the pupils to see that oral reading is an ability to be desired, that it is easily acquired if one will let himself think and feel and express with his voice and his body, and that one must be able to read silently at a rapid rate in order to leave his eyes free to do their part in the expression of the meaning. I began to ask questions which would stimulate them to think and feel, such as, "What do you want to say? How does it make you feel? How do you feel about it? How did he feel? How would the boy say that?" I would show the pupils how I should read it and let them imitate my reading. Almost immediately there was interest in both ways. Now they react readily to characterization.

When they read aloud, they feel that their purpose is to entertain, to give pleasure, to prove something; but never just to say words. Their motives for silent reading are to get meaning rapidly and to train their eyes and minds to work as rapidly as is possible.

If I taught first grade I would do the same. I think the pupils who are reading incorrectly when they come to me might just as well have learned to read correctly when they first learned to read.

(Afton Adams, Ogden, Utah)

We have been very careful about introducing poetry to our first grade children. We ask a few questions leading up to the experience, spending very little time in talk—just enough to be sure that everyone understands. We read the poems that are too difficult for the children to read without imitation. Then the children tell them with us, a line or a sentence at a time; and later alone if they wish to. We see to it that they continue to read them well, never falling into bad habits of "sing-song" or speech patterns. We have found that poetry, skillfully taught, opens up a new field of thought and enjoyment. We are determined that our pupils shall love and appreciate good poetry.

(Blanche Cohn, Salt Lake City)

Our first grade children seem to know when they are reading well. Often they re-read to improve their interpretation, without being asked to do so. They comment upon each other's reading. Frequently a child will say: "That was good reading," or "She is talking to us," or "She reads as if she is talking from a book." A child came from another school. After she had read, a child said to her, "You'll soon learn to read like we do. It's easy. You just talk it to someone."

(Marjorie Brom, Salt Lake City)

We told or read a story every day, being careful that our own speech would be a good model for the pupils to imitate. We watched carefully to be sure we were telling the word *said* correctly. We chose stories where this word was used many times to introduce direct discourse. We spoke of reading aloud as "talking" from the book or blackboard or the bulletin board. After this we noticed a difference in our oral reading. Pupils used a natural voice. They *were* the dog, or pig, or child in the stories.

Some of them persisted in saying *said* with a downward inflection in accordance with their habitual response. We showed them that no one says it that way in talk; and we asked questions which would keep them thinking of what was being said by the boy, or pig, or dog.

We read "Little Brown Baby" in connection with a project and "Little Black Sambo." Every time it was read, some one would remark: "Now we are not in school. We are listening to that daddy talking to his little brown baby."

Every day one child reads to the whole class for enjoyment. It has to be something he has prepared to read well. The children listen with pleasure even though he reads something they have heard before or we perhaps have prepared in one of our oral reading study periods.

The pupils say they like to listen when some one talks what somebody has put into a book.

(Cassie Mitchell, Ogden, Utah)

Six children left the room to prepare a selection they were to read to the class. Those who were to listen decided to notice to see if those who read made the meaning clear and if each sentence had one or two words that seemed to be more important than most of the others. This pleased me for I have been trying to get them to see that some of the words carry more meaning than others do. The results were interesting. I noticed how high the correlation is between good reading ability and the power to listen.

(Lillian Jeppson, Ogden, Utah)

I am glad to find that I can get my first grade children to read with thought and feeling. They enjoy imagining they are the animals and persons who are supposed to be giving the ideas that are printed in our books. They seem to get great fun in imagining they are before a large audience. Consequently they show no fear and are able to make themselves heard when we are in the auditorium.

Our pupils never say words one at a time while they are looking at them; and never watch the copy while reading aloud is being done. Always they read to someone. Their purpose in the first reading of the year is to tell something or else to prove that they can and have read.

We have no lip movements. When I notice a child moving his lips I remind him that one gets the meaning with his eyes and not with his mouth.

(Liberty Rigby, Salt Lake City)

During the first few reading periods with each group, I spend part of the time reading stories and poems that I am sure I read well, having spent several hours in study and practice. Frequently the pupils ask me to read something that I have read before. Each day there will be one selection to which the pupils respond especially. I ask them to stand and tell it with me in an imitative group response. If the selection is short we frequently repeat it a number of times. Often some of the children offer to give it alone, and find that they have practically memorized it. When I see the children are interested in the reading or in memorizing, I show them what I do to make my response effective and let them see that as they imitate me they are doing the same things. We formulated a list of ten details that always are present in good oral reading.

1. The selection is interesting for some reason or other.
2. The one who reads is well prepared.
3. The reader faces the majority of the class and stands at ease.
4. The reader thinks what he is saying and makes the meaning clear.
5. The eyes look on ahead so that one can tell what is to come.
6. The one who reads looks at the audience as much of the time as he can, and at the text only when necessary.
7. The reader feels the idea in the selection and makes the audience feel it, too.
8. All can hear.
9. The one who reads pauses long enough between ideas for the audience to get the full significance of what is being said.
10. The voice and body help to tell the story, as they do when one is out on the playground or at home where the voice and body always express part of what one is thinking and feeling.

Every time we memorize a poem or a story, and many times as we do any type of oral reading practice, we spend a few moments in practicing some detail in the production of good speech—breathing, or voice, or articulation—or to discuss some point of interest through which we learn more about speaking and reading.

Through giving special attention to the way one feels as he thinks the meaning of what he is saying, we have found the way to develop directness, earnestness, dignity, atmosphere, emotional power, and the like. One chap said, "The way you feel is more important than the way you think; because your face and your body show how you feel. They very same words have a different meaning when you feel a different way."

(Chloe Fuller, Ogden, Utah)

We find that the pupils enjoyed practice with the group. They seemed to realize that all are having a chance to make many repetitions instead of having to await their turns. The important element in the situation is for each one to talk directly to the teacher just as she in turn is talking directly to each one of them. When we do this there is no waiting for each other and so there are none of the objectionable features which often accompany an

exercise when a number of persons are speaking in unison. One of the chief advantages to be had in group practice is that timidity disappears with success in the group.

We have what we call a laboratory study situation where we divide the time for the class between the number who are to take part in the exercise. Each one is interested in the success which is being achieved. Under these circumstances no one is bored.

(Vera Shaw, Ogden, Utah)

SUGGESTIONS FOR TEACHING ORAL READING*

VERA ALICE PAUL
Georgia State Teachers College

ORAL reading, well taught, claims a place of vital importance in all grades of the elementary school as an aid (1) in comprehension, (2) in language development, (3) in literary appreciation, (4) in personality development, (5) in cultural development, and (6) in making social contact.

For truly great interpretation the reader must have richness of understanding, emotional sensitivity, a well trained mind, a beautiful, flexible voice, a vital, expressive body, a consuming desire to express the beauty and truth on the printed page.

The few suggestions in this discussion are based upon some experimental teaching done in the training school of the College of Education of the University of Georgia, and upon experience gained from teaching interpretation to teachers and prospective teachers. There is no controlled experimentation back of these suggestions; their only virtue is that they have been tried, and have worked with a fair degree of success.

Suggestions for all Oral Expression

Certain techniques apply to all phases of oral expression. *Bodily participation* is an element the significance of which few teachers of reading in the grades appreciate. Speech, as it has been brought out again and again in this survey, is a process which employs the "organism-as-a-whole." Most authorities agree that silent reading involves

* Summary of a study published by the University of Iowa. Used by permission.

"inner speech." It seems not an unreasonable deduction that possibly in our effort to develop speed in silent reading, and in our consequent discouragement of any bodily participation whatsoever, we have eliminated a part of the reading mechanism. In voluntary speech the body, co-ordinating with the voice to break up the sentences into their logical thought groups and to point the key words of each group, is a vital factor of the rhythm of speech. The training which a child receives in techniques of silent reading in an intellectual recognition (if such be possible) of the words as his eye sweeps across the printed line, must tend to destroy the rhythm, comprehension, and emotional tone. The good silent reader, if he introspects, must surely be conscious of some bodily participation in the rhythm of even rapid reading. Certainly if the oral reading of the average fourth or fifth grade child is at all significant, it would seem that there might be truth in this deduction. After fluency is attained, words and phrases flow from their lips with great rapidity, but with no rhythm and with little comprehension. Incidentally there are the children of whom teachers say, "They read well but do not know a thing they have read."

If such a bodily participation is a part of the expressive media of a speaker, it cannot be eliminated entirely in the performance of the oral reader, or even from thought getting processes of the silent reader.

Simple *pantomimes* help. Their purpose is to develop a sincere, unselfconscious bodily expression of intellectual and emotional states. Children love to pretend. They are also good critics when they have any standards by which to criticize. As an illustration, let us imagine the teacher has given out slips upon one of which has been written, "A bad fire has broken out in a village; you must ring the church bell to waken the inhabitants." Without definite objectives, such an exercise would be worthless. Some of the class discussion should include, "Was his muscular activity convincing?" (that is, did he seem to use the right amount of muscular force to accomplish his end); "Did his face tell the story?" "Did he breathe at all as one going through that experience would?" In those seemingly insignificant questions probably lies the secret of convincing bodily participation in vicarious emotional experiences.

Purposefully handled, *dramatization* is the step which "suits the action to the word, and the word to the action." As in the case of pantomime, school dramatization is worthless unless it has definite

goals. It develops freedom of expression because children are filled with a desire to express.

Volumes have been written on different phases of voice science, including discussions on resonance, throatiness, voice placement, and so forth. In none is there sufficient agreement to warrant any one of them being followed unquestioningly. Woolbert lays down as foundation principles for voice production: "In the *abdomen power,* in the *neck and throat relaxation,* in the *mouth flexibility*. . . " A teacher interested in trying to do something about the voices of her pupils will find Woolbert's chapter VIII on "Improving the Voice" (*Fundamentals of Speech,* Harper's, 1920) as usable as anything that has been written recently on the subject.

Undue rapidity of speech and an extremely tense body usually go together to indicate a highly keyed, nervous child. The vocal instrument is a very delicate one. It responds to emotional stimulation almost miraculously. Control of voice begins with a state of absolute bodily repose, calmness, relaxation. Only when the body is rested and free from anxiety can the tones produced by the voice be clear and resonant.

The majority of people grow up to adulthood without being conscious of voice qualities, and with little power in the discrimination of sounds; some say "min" for "men" because they hear no difference between the sounds of the two vowels. It has been found in speech clinics that articulatory defects tend to clear up quickly when the patient learns to hear shades of differences in sounds. For a child with a good voice instrument, good intelligence, good emotional equilibrium, who comes from a home of cultured speech and pleasant voices, and whose school associations do not incline to break down his speech patterns, much drill in sounds would be superfluous, but such a combination of favorable factors is rarely found in this country, at least.

In the period when speech patterns are being stamped in, a teacher with a pleasant voice, accurate speech, and a knowledge of the fundamentals of voice production and sounds of the language, can do more for the speech of her pupils than would drill on the isolated processes of speech. In the later years of the elementary grades, pupils would have clearer "insight into the goal" of better speech if they were to know something of the mechanism of the voice instrument, and the principles upon which it operates. Upon drills which will increase resonance, improve breath control and the like, pupils

will work with more intelligence and enthusiasm, if they have been so motivated. They should also acquire a knowledge of the symbols by which pronunciation is indicated, so that when they see the symbol they hear in the "inner ear" the correct sound. It is to be hoped that teachers will learn something of phonetics, and be able to translate the phonetic symbol as accurately as possible into the dictionary keys. No speech drills will take the pupil as far as will good models.

Recognition of social responsibility as a technique of oral reading may seem to some irrelevant. Yet that should be a motivating factor in all oral work. The good reader is easy to listen to. No one has a right to give anything but his best to the group. As most children like to read orally, it is a real deprivation for them not to be allowed their turn. If a child can be made to feel that he cannot in fairness take the time of the group unless he is worth listening to, he is usually quite willing to put forth an effort to improve his performance if someone will teach him how to do the thing better.

Suggestions for Oral Reading

Other techniques apply especially to oral reading. *Phrasing* is important. All evidence points to correct grouping of words as the corner-stone of comprehension.

Books on reading methods give a few suggestions for developing skill in breaking a sentence up into its logical groups; some suggest building up sentences phrase by phrase by means of flash cards; others recommend that the teacher read aloud, hesitating between and emphasizing thought units as phrases and sentences, while the children follow her reading from their own books. The method of teaching phrasing given in the following discussion is certainly not the only successful one. It has, however, worked amazingly well, not only in helping many students give more clearly the intellectual content of what they read orally, but also in the improvement of rate and comprehension in silent reading.

Let us start with the polysyllabic word and the phrase since they present the same problem in rhythm. The bases of speech rhythm are variations in force, rate, and pitch. This is what happens in pronouncing a polysyllabic word: one syllable is decidedly strengthened by increasing the quantity and intensity, and by raising the pitch; another syllable usually is strengthened and in the same manner but to a lesser degree; the remainder of the syllables are uttered quickly, lightly, and in a lower pitch—but they must *all be uttered*. To leave

one out is as disastrous to the rhythm of a polysyllabic word as it would be to leave a beat out of a musical measure. In like manner the phrase is made up of peaks and hollows, the observation of which give to it its rhythm. It is the recognition of the peaks that the teacher of interpretation means when he speaks of *pointing* a phrase.

Take as an illustration the word *multiplication*: The average child will say "mul'plication," omitting entirely the weak syllable *ti*, and strengthening only slightly the high point of the word, *ca*. With such a slovenly pronunciation, the word loses its rhythm. In like manner, many children will say / "to bo'm of HILL" / instead of " / to the BOTtom of the HILL"/, to the BOTtom of the HILL"/, depending upon the meaning. But if they do, they as completely destroy the rhythm and the meaning of the phrase as if they laboriously say, "to / the / bottom / of / the / hill." Anyone who has taught oral reading in the grades or interpretation in college knows that it is most difficult to get students definitely to point their phrases, and that the ones who do are the ones who have the distinction in the group as having *good expression*. To get bodily participation the teacher uses her pencil as the leader of an orchestra does his baton, and says / MUL-ti-pli-CA-tion / following the weak syllables in the air, and coming down with some firmness on *mul*, and decidedly so on *ca;* or perhaps even more helpful is to have the pupils take their pencils and follow her as they say the word together until they get the physical feeling of the rhythm. The same thing can be done with the phrase, *at the bottom of the hill*, using the two interpretations; with *bot* the strong syllable, and *hill* the secondary one, and the reverse with *bot* the weak and *hill* the strong syllables. Such drill may seem unnecessarily detailed. Music teachers know that some children have to have special drill in rhythm if they are to make the progress they should. It would be rather shortsighted to go on with their musical education, paying no attention to so fundamental a defect. There is no evidence that all children are born with the ability to sense the rhythm of written language; if they have not been, and it is a factor essential to the getting and giving of the intellectual content of a sentence, it must be worth while for them to be given a reasonable amount of drill.

In words of more than one syllable, the placing of the accent is a factor in the sentence rhythm; the high spot of the phrase is usually co-incident with the strong syllable. Yet children or even college students know very little about approved accent. If one says "The event'

was appal'ling," he has the correct swing of the phrase, but if he says, "The e'vent was appal'ling," the rhythm is spoiled. Once in a while the meaning of a phrase requires the dictionary accent to be disregarded as in the phrase, "in'tensive instead of ex'tensive training." However, except in rare cases, the rhythm of a well written sentence is dependent upon the accents being placed where the best usage sanctions.

The step from the phrase to the sentence is a very natural one. If we add, "He came," to the phrase, "to the bottom of the hill," we have the problem of the two strong syllables; *came* being one, and either *hill* or *bot*, according to the meaning, the other. Again the pencil baton helps to give the swing. Except for the fact that there are two primary accents, it should be spoken as one long word, with no more of a break in the breath stream. It would seem that here lies the danger of building up sentences by means of flash cards, or of teaching children to phrase by the teacher's perceptible pausing between word groups. In either case the children would get the sentence as / He CAME to the BOTTom of the HILL / which reading no more gives the correct rhythm than would the pronunciation MUL / ti-pli-CA-TION. After the phrase and the simple sentence, come sentences of increasingly complicated relations. Most students taught to phrase in this manner do not for long have to consciously tap out the rhythm.

Selections in dramatic form are excellent to use for the development of good reading rhythm. The sentences are comparatively short, clear as to meaning, and emotional in content. Too, children more easily apply the principles of good conversation to part reading than to expository or descriptive prose. It is unfortunate that there is not more good dramatization in the readers. Often in narrative selections, with much conversation by several people, it is worth while to assign the conversation to different pupils, and the narration and the description to one of the good readers. For any oral reading lesson, there must be careful silent reading previously; little is gained except fluency from sight reading.

Group reading carefully conducted is decidedly worth while, for the development of good rhythm, at least. At first the teacher must be the leader, and with her pencil baton, firmly guide the phrasing, or the reading will revert to the droning concert recitation of the days of *memory gems*. Properly conducted group reading is an excellent way to give children a feeling for the true rhythm of poetry,

and will help greatly in getting them away from meaningless, deadly sing-song. It is also an excellent way to get the timid child to throw himself into the emotional swing of stirring poetry. It is gratifying to find how quickly members of the group can assume the position of leader of the group.

Making an emotional contact between the printed word and the student reader is another problem. Certainly the first step toward getting the emotional content from a piece of literature is to be sure that the intellectual content is as clear as the students are capable of grasping. Teachers often wonder why children show no enthusiasm for a poem, when possibly the exact meaning of one word is keeping them from understanding the logical meaning of it.

To tap these hidden springs of emotional experience, it sometimes is worth while to resort to old fashioned imagery tests in the guise of a game of "Let's imagine." "Your dog is caught in a fence and is howling for all it is worth," or "You are standing on a hill looking at a lovely sunset," or "You were walking along the street and the fire truck came tearing past you; just as it was even with you, a car barely missed striking it." "Shut your eyes and see if you can imagine one of the situations and then tell us about it." A little introspecting may possibly lead the children, not to understand of course, but to experience the fact that voice imagery involves the organism-as-a-whole, and that if they hold to the fire-truck idea firmly enough to build details, they go through a degree the same fright that they would if the near accident had been an actual experience. Obviously time spent in this way would be wasted if the game did not lead definitely to a more emotional approach to the printed page—to a realization of the fact that it is from such materials as these that literature is created. Once a child can be made to grasp the idea that the poem in his reader is about things which he, himself, has experienced, the interpretation of it becomes a personal matter, and emotional tone is not lacking. So far as we know yet, the foundation of good emotional interpretation is emphatic response. When words, ideas, and situations become so vital to pupils that they "do something" to their *nerves, muscles,* and *glands,* or shall we say to the *organism-as-a-whole,* and when children are sympathetically encouraged to express, rather than to repress—to let themselves go—they are ready to read well. The more completely the emotions envelop them, the less chance there is for self-consciousness to protrude.

If children are to learn to read orally, they must be given an

opportunity to learn by doing; to try out consciously the technique which they have been acquiring. They must be encouraged to criticize themselves and each other as to definite points which have caused him to fail to interpret the meaning. For example, "I could have felt sorrier for the doggie if Johnny had looked sorry with his eyes." In the process of acquiring any art there must be a period of consciousness of technique before there can be artistic freedom.

To use nothing but drill would be very stupid. To keep interest high, children must have a chance to read just for the joy of self-expression, with no thought of criticism. Such periods are valuable both to the pupils and the teacher—to the teacher especially because it gives her a chance to check up on the effectiveness of her work. In the natural course of events it is very easy to make it possible for individual children at different times to read before the group selections they love and know well. All of such reading should grow out of the regular work, and not be at all in the nature of a public exhibit.

NEW BOOKS

A Handbook of Public Speaking (Revised Edition). By JOHN DOLMAN, JR. New York: Harcourt, Brace and Company, 1934; pp. vii, 165; $1.

When an author plans a textbook for a one-semester course in public speaking, he is in a difficult position as to what to select and what to omit, and yet cover anything adequately. In what is included, he has to consider not only what he himself might assign in such a brief course, but also all the particular phases that the greater number of teachers who would use the book might want to cover. To deal with these many aspects and yet say something constructively useful about any of them is an unusually difficult work of analysis and composition. The market has been glutted with abbreviated public speaking works for the business man and the student; yet thus far there has been but one author who has been able to abbreviate and still produce a work that is, as much as can be expected of a short work, comprehensive, sensible, and useful.

Professor Dolman's revision of the work originally published in 1922, while essentially unchanged in the greater number of chapters, adds materially to many, and includes new chapters on "Subject Matter" (selection of a subject and sources of material), on "Speech Composition" (the outline and its relation to preparation; memorized versus extempore speaking), on "Parliamentary Speaking," and on "Radio Speaking." The order of chapters is somewhat rearranged, the chapter on "Voice" is divided into two chapters, "Voice" and "Articulation," and the exercises originally in the Appendix are somewhat enlarged and included in the chapters. The Appendix is entirely omitted and the bibliographic material originally forming a part of it brought up to date, supplemented, and included in a final chapter entitled "Suggested Readings." Since the modern student seems to disregard appendices, the change seems sensible.

The chapter on "Argumentation" is enlarged to include discussion of the burden of proof, strategy in debate (which the author does not favor), inductive and deductive reasoning, and an amplified treatment of the syllogism. The chapter on "Persuasion" contains excel-

lent additional material, more explicit and generally more valuable than the orginal treatment. The strengthening of these chapters, with the addition of the chapters on "Subject Matter" and "Speech Composition" builds up decidedly the entire discussion of speech composition, the more limited treatment of which in the original work may well have been considered a weakness. To one who thinks of public speaking largely in terms of speech composition, this work may still seem to give more constructive, definitely applicable instruction on voice, articulation, vocabulary, bodily action, and radio speaking than to some essential phases of composition. In view of the difficulty of deciding what to include in a short course, such crticism could be based only on personal preferences and might be decidedly unfair to a work which includes such admirable chapters as those on "The Nature of Public Speaking," "The Speaker's Purpose," "Motivation," "Attention," "Concreteness," "Reinforcement," "Humor," and "Persuasion."

On one point of advice in the choice of speech subjects, it is doubted that the author will gain uniform agreement. He says, "In general it will pay him [the student] better to try his hand at convincing, or impressing, or actuating his audience. Experience has demonstrated that these are the most successful purposes for classroom speaking, while information and excitation are the least successful. This does not say that the student should never speak to inform." Out of fifty sample speech topics, some twenty would need to be developed by argument, and only seven have the aim to inform or to enlighten. This seems to lean rather heavily in the direction of argumentative speaking, although the textbook does not seem designed particularly for argumentation, and the treatment of that subject, as the author himself points out, cannot possibly be covered in a single chapter. If the teacher is to follow these suggestions as to choice of subjects, with so heavy an emphasis on persuasion and conviction, it might seem that the book should provide more complete technical instruction for the accomplishment of those aims other than superficially.

Perhaps the point here raised misinterprets. In justice, it should be noted that "convincing" is no less fully treated than the other "aims" of speech, and is given no more emphasis in the rest of the book than the others. The question raised, however, is not one of equal treatment, but rather one of the practicability of emphasizing argumentative speaking in a brief, elementary course. The author

bases his suggestion on the capacity of students in motivating subjects. It seems possibly true that, in the beginning stages of speech training, students can be more enthusiastic about controversial subjects and can, through the element of conflict, better motivate the audience than with the other "aims." To the reviewer, it would hardly seem that argumentation, a subject generally reserved for advanced study, can be adequately handled by the student in the period of a brief course, as the author himself notes. However, Professor Dolman advises the "study of argumentation at the earliest possible moment." Many will be of the opinion that before a student can begin to convince or to actuate effectively, he must first have learned to present factual information interestingly, clearly, and vividly. This he can learn in a brief course and can be subjected at the same time to a discipline of thoroughness.

The added chapter on "Parliamentary Speaking" is a most useful discussion of something that entirely escapes many students of the subject, the underlying theory of courtesy and logical expediency, which is the basis of parliamentary usage. Instruction on motions is limited to an excellent chart on precedence.

The chapter "Radio Speaking" is more helpful and complete than any of the literature put out by broadcasting companies or by speakers' bureaus that I have thus far seen. There is a discussion of difficulties in the radio speech-situation, a comparison with platform speaking, instruction related to the broadcast when it is incidental to a platform address and differences in method when the broadcast is from a studio. The situations are thoroughly analyzed and specific suggestions given.

On the whole, the author has the unusual knack of finding the essentials, of defining and analyzing them briefly and clearly, and of treating them interestingly. Throughout, he never seems to lose sight of the student for whom he is writing, and his little touches of friendliness, of modesty, and of good-natured humor, should help make the work popular. The inclusion of the new chapters, as well as smaller revisions here and there, reflects, in more tactful approach to the student, and in clearer point of view, twelve years of additional teaching experience. The work is a small handbook, not because of omission of essentials, but by virtue of a fine discrimination between essentials and non-essentials and of succinct definition and brief clarity.

ARLEIGH B. WILLIAMSON, *New York University*

Legal Reasoning and Briefing. By JESSE FRANKLIN BRUMBAUGH. Indianapolis: The Bobbs Merrill Co., 1917; pp. xvi, 775; $5.

Legal and Public Speaking. By JESSE FRANKLIN BRUMBAUGH. Indianapolis: The Bobbs Merrill Co., 1932; pp. xiii, 1049; $5.

From the Preface of the first of these books, *Legal Briefing and Reasoning,* we learn that Mr. Brumbaugh has taught public speaking, logic, argumentation, and law in college. His purpose in writing the first book was to supply the need he felt for an adequate, practical application of argumentation and logic to the principles of legal practice.

Legal Reasoning and Briefing is equally divided between the two topics found in its title. In each of these parts, however, are a number of chapters not clearly related to either briefing or reasoning. Thus the chapters on "Estimating the Repositories of the Law," "Estimation of Legal Literature," and four others of this type in the first half bear very little on reasoning; and those on issues, burden of proof, and the like in the second half have no more to do with briefing than with reasoning.

The important chapters in the first part are the two treating of deductive, inductive, and other forms of argument. Mr. Brumbaugh explains in great detail, and in the manner of the older Logics, the lore of the syllogism, its nature, moods, and varieties. He proceeds to make apt and interesting applications of this and the other kinds of reasoning to the problems of legal argument, with many helpful illustrations from cases of law. Of special interest are his two chapters on "Argument before the Jury" and "Estimation of Delivery."

The second part of the book consists mainly of detailed principles and illustrations of the various kinds of legal briefs.

Legal Reasoning and Briefing appears to be the result of much thought and industry. It is well documented, well exemplified. Its faults are not too damaging. In addition to the irrelevance of some of the chapters as noted, there is some carelessness in the spelling and use of words. We find *"sine qui non," "ad ignorantum,"* and *"ad judicum."* The author prefers "normative" to *normal,* "rationable" to *rational.* And his style is not incisive, to say the least. It is often loquacious and vague, sometimes labored and ornate. But the ideas, on the whole, emerge.

The teacher of public speaking or argumentation who has not looked at legal textbooks of this sort would find this a good book to

read. In no other single legal book, probably, will he find discussed so many topics common to both law and public speaking. Those who have speculated on the origin of burden of proof, or the legal conception of the evidence to proof, as well as those interested in organization, fallacies, cross-examination, from the legal point of view, will find these and many similar topics treated here.

Published fifteen years later, *Legal and Public Speaking* offers a curious and sad example of deterioration. Ths book is much longer than its earlier brother, but when examined is found to contain 750 pages of speeches, leaving about 250 pages to the principles of speaking. These principles are discussed in forty-six chapters. Five chapters—twenty-five pages—are given to legal speaking; the other forty chapters cover public speaking, including sermons and business speaking.

The fault of indistinctness of classification in the older book has now become a glaring error. The multiplication of chapters results from an inconsistent and capricious subdivision of topics. The titles and order of chapters are apparently fortuitous. In many chapters the author turns from the announced topic to one discussed before or announced later. Loquacity and irrelevance have now become garrulity and confusion.

Principles thus subdivided must necessarily be dealt with very briefly. But the treatment accorded them illustrates effectively the dictum that brevity is sometimes not a virtue. Compared to the older book, the theory is slight, vague, meaningless, derived from no existing practice or doctrine, lacking apt illustration. This is true even in the section devoted to legal speaking, on which topic Elliott's *The Work of the Advocate,* 1888, 1911, (Bobbs Merrill), is an infinitely superior source.

In two or three places one notes a definite divergence from the scantiness and vagueness generally found. The chapter on "The Will and Persuasion," for example, is apparently the product of a serious attempt to unify and adapt psychological and sociological theories, albeit of rather ancient vintage. But the style is so involved, so turgid and obscure, that it is difficult to assess its value. It concludes as follows: ". . . and lastly, ennobling the aim into an ideal with all the compulsive power of the unified outlet of expression together with its appreciation in the form of duty or obligation. By such a series of interpolations the orator builds into the experience

of the audience the natural sequential steps in the development of an act and in this manner induces or occasions just such an order of volition as he deems advantageous for social progress."

The other three-fourths of the book, containing famous speeches, is much more useful. The speeches are divided into two groups, called "Illustrative Examples" and "Celebrated Jury Speeches." In the first are speeches or excerpts from famous orators ranging from Pericles to Woodrow Wilson. The second consists of complete legal arguments (not all are jury speeches) given by American lawyers, from William Pinckney to Darrow. These do not duplicate any speeches found in Hicks' *Famous American Jury Speeches*. The Darrow speech is the celebrated defense of Haywood.

This part of the book would have been more useful if the author had listed the titles of the speeches in the table of contents, if he had always stated, and in Arabic numerals, the date of each speech, if he had chosen the best translation or edition for his text, and in general had provided a more scholarly apparatus in his introductions to the speeches. Nevertheless it remains by far the better part of the book.

These two books have excellent indices, are admirably printed and bound.

RUSSELL H. WAGNER, *Cornell University*

Winning Orations of the Interstate Oratorical Association, 1933 Edited by I. M. COCHRAN. New York: Noble & Noble, 1933; pp. 66; $1.

"Blessed is the economist whose students don't read the newspapers," said a harassed teacher at a recent academic convention. The reason is clearly indicated in these twelve orations from as many states. For if the students who speak in these pages fairly represent articulate college youth, their chief intellectual exercise is pitching *laissez faire* economics, with all its nineteenth century trappings, blithely through the window. "Rugged individualism" is anathema, and Utopia, in the form of a planned economy, is just around the corner.

They may be right. At least they have used their eyes and ears to observe actual conditions in their own communities, instead of abstracting their beliefs from hallowed authorities. No longer does the typical oration begin with a quotation from the Bible, Shake-

speare, or Daniel Webster; it begins: "Thirty-two blocks separate Chicago's Century of Progress Exposition from the central flophouse of her unemplyed."

As may be expected in a compilation of this sort, where the basis of selection is prize-winning rather than excellence, the book includes several dull, statistical essays on war debts, the tax burden, and kindred subjects, and one speech in which the orator, carried away by enthusiasm for polysyllables, calls the Chicago Exposition "fastidious" and uses such phrases as "consummated his employment." But the general level of achievement is high. Most of the orations show careful and intelligent preparation, a lively sense of the value of concreteness in presentation, and ability to use such stylistic devices as antithesis and the epigram. One is almost compelled to believe that the college oration is a legitimate form of speech when he finds sprinkled liberally through this book such gems as these: "Meat packers groan, 'Business is poor,' while men and women compete with rats for the choicest morsels on city garbage heaps"; "Federal patronage allows eight million dollars for investigating animal diseases, four million for the study of human ills. And the result is that the greatest piece of pioneer research credited to America is for the control of Texas Fever among cattle"; and this, one of the neatest remarks ever coined about Technocracy: "Nicholas Murray Butler has divorced it without alimony, and so tongues have wagged."

RAYMOND F. HOWES, *Washington University*

Modern Short Stories for Oral Interpretation. Edited by M. PEARL LLOYD and JOHN TRYON MARSHMAN. Boston: The Expression Company, 1933; pp. viii, 306.

Teachers who train students to read in public and in the classroom as well as students and others in search of material for public reading will find in this book a considerable number of narratives chosen with a view to the elements necessary to make them adaptable for platform use.

This volume, as the title implies and as the title page states, is "a compilation of stories chosen for the purpose of adaptation for oral interpretation together with an introduction on the art of reading aloud, adapting a reading, and arranging a program." This states exactly what the book contains. The authors have chosen twenty-four stories taken from magazines, stories which they have con-

sidered suitable for platform use and have by judicious cutting adapted them for public reading. Space does not permit a listing of the selections chosen, but the fact that Booth Tarkington, O. F. Lewis, Ralph Henry Barbour, Ellis Parker Butler, Frances Noyes Hart, and Richard Connell are among the most important authors will give an idea as to the type and quality of the stories. To suggest how a story may be adapted for platform use the authors have in several cases presented the full text of the narrative with the adaptation directly after it. Richard Connell's "A Friend of Napoleon" is to the mind of this reviewer the best of these.

Both in the discussion of technique and in the choice of stories the authors emphasize the idea that a selection to be suitable for public reading must have varied appeal. Thus in some of the stories chief interest lies in the characterization, in some the plot is most important, in others the dramatic element, while in several all these elements are combined.

In the Introduction the authors include a discussion of the importance of reading aloud as an art; the mental technique of interpretation—the place and function of thought, emotion and imagination; and the principles to be observed in planning a program of readings. In connection with this last is included a model program to illustrate what kinds of selections may be used and how they should be arranged to gain variety and contrast. There is a rather full discussion of the principles to be observed in adapting a selection for reading and in planning a program.

The authors feel that there is now "a renaissance in interpretative reading." This feeling and the constant demand upon them and upon other teachers for narratives which can be used on the public platform and in the classroom have inspired the making of the present compilation. Because it presents such a goodly number of stories in convenient form this volume will be of service to many teachers.

CHARLES A. FRITZ, *New York University*

Some Exercises in the Sounds of Speech. By C. C. BELL. Cambridge: at The University Press; New York: The Macmillan Company; 1933; pp. viii + 94; $1.25.

Written by a teacher in the Department of Education, King's College, London, this book, as explained in the preface, is designed for those prospective teachers, especially those Cockneys, who wish

to acquire the type of English spoken by educated Londoners. In America, where few wish to speak Mr. Bell's "standard," and fewer need to overcome the Cockney handicap with which he is chiefly concerned, the usefulness of the book will be largely limited to the phonetic interest of the author's careful analysis of Cockney vowels.

One quarter of the book consists of short passages in verse for the practice of sounds, and this seems excessive, as the author admits. Otherwise, the exercises consist principally of word-lists classified according to sounds and sound-groups, which are recorded in the international alphabet, narrow style. The approach is chiefly acoustic; the physical problems involved in changing from one member of a phoneme to another are underemphasized. Separate chapters deal with breathing, vowels, and consonants, but are uneven in quality and not clearly planned. The chapter on consonants, for example, deals with the vigorous articulation of stops, the blending of stops with each other and with continuants, and the difference between the clear and dark [l]; at the end of the book is a four-page appendix on defective [r], which might better have been grouped with the other consonants, though the chapter would still have been sketchy.

One virtue of the book is that it considers speech as a synthesis rather than as a succession of isolated sounds. Any given sound should be improved in relation to the speaker's pattern of sounds, rather than by reference to an absolute scale. Thus, a back vowel may be higher than average, but still normal for the particular speaker if his other back vowels are higher than average. The extent to which this principle of fitting the sound into the speaker's pattern may be justified is limited, to be sure, but the principle is important, and too often neglected.

C. K. THOMAS, *Cornell University*

The Theatre on the Frontier. By WILLIAM G. B. CARSON. Chicago: the University of Chicago Press, 1932; pp. 361; $5.

Professor Carson's title is somewhat misleading, as his book is a detailed history of the theatre of St. Louis through its first quarter century. He includes, however, an excellent brief summary of the growth of theatrical enterprise west of the Alleghenies until in 1815 the principal towns of the Ohio Valley were seeking professional dramatic productions. And a valuable chapter is added to the theatrical annals of the frontier in the record which begins in 1815, when

amateurs gave St. Louis its first glimpse of the drama—a St. Louis which, with a population of 2,000, was the largest town west of the Mississippi and the most isolated community of its rank in the United States.

Seemingly indefatigable in collecting his material, Professor Carson has also been fortunate in gaining access to such personal accounts as letters by "Sol" Smith and Noah M. Ludlow, the managers whose partnership made St. Louis a theatrical center after 1834. With other correspondence, the letters are of particular value in supplementing and checking Ludlow's book, and in enabling the author to carry out his intention to reveal the tragedies and comedies of the St. Louis theatre "off-stage as well as on." An unusual newspaper find is a series of frank amateur criticisms. Liberally quoted, they create a detailed picture of both acting and scenery. The commentators reveal pitilessly shortcomings in acting which often sprang from the hurried preparation demanded by constant change of bill. It is apparent also that, if some settings and costumes were makeshifts, spectacular effects were not infrequently elaborate and successful—amazingly so, considering the inadequate buildings available until in 1837 citizens subscribed as much as $65,000 for their first theatre.

Proper housing was only one of the many difficulties which beset the courageous actors and managers, but it was a real problem, especially after the summer season customary in St. Louis was lengthened into a long fall season, and troubles of heating were added to those of ventilation. Puritanical opposition—fortunately not long-lived, for the St. Louis theatre seems to have maintained high standards of respectability—preoccupation with politics, and financial crises from time to time deprived the theatre of necessary support. Always the comparatively small number of steady theatrical patrons was a handicap. As late as 1839, out of 16,207 residents, the number of theatre lovers is set by Professor Carson at 3,500. This includes the transient steamboat population, an important feature in the varying theatrical attendance, and excludes the women, few of whom habitually attended the theatre. After 1830 the large sums paid to such visiting stars as Ellen Tree and Edwin Forrest, chief, perhaps, of the goodly galaxy which reached St. Louis during these years, left little profit for the local actors and managers; and audiences demanded stars, though the companies were of higher caliber than the early "barnstormers." These early companies, though led by William Turner and

"Sam" Drake, men who, like Ludlow and Smith, made theatrical history throughout the frontier, only occasionally included such actors of merit as Mrs. Turner and Mrs. Groshon.

It is natural that the theatres of these tweny-five years did not attain the highest Eastern standards, but their achievements were surprisingly high. And in spite of ups and downs, Professor Carson finally concludes, they received in St. Louis support as good as that given by the average community. Moreover, the theatre found its support in the most respectable element in the city, to whom it offered the only source of intellectual excitement in an existence, picturesque only in retrospect.

To his history Professor Carson appends tentative conclusions as to tendencies revealed by a study of the repertories for this period, stressing the infrequent repetition of plays and the consistency of public taste. This analysis, significant despite his necessarily incomplete data, suggests the desirability of further studies of contemporary repertories in the theatre of the frontier and of the metropolitan centers, as a basis for more certain and far-reaching generalizations. In the meantime, Professor Carson offers interesting evidence of a continual liking for the light, the spectacular, and the lachrymose, and little indication of popularity for local or native themes.

HENRIETTE C. NAESETH, *Nebraska State Normal College at Chadron*

The Year Book of College Oratory. Vol. V, 1933. Edited by EVAN E. ANDERSON, New York: Noble & Noble, 1933; pp. 364; $2.

This 1933 offering of intercollegiate oratory contains thirty-one orations, of which three won national contests, fifteen won first, second, or third in various regional contests, fourteen won state contests, two won invitational contests, and four won local contests. Some of them, of course, were winners of more than one contest.

The subjects range widely—a condemnation of Calvin Coolidge, as "Mediocrity Triumphant," the dynamic plea of a scientist in "Professor Anonymous, M.S., Ph.D.," "The Ultimatum of Youth" to the Navy League of America, "Macbeth," "Technocracy . . .," and "A Century of Progress." But most of them focus on social and economic ills of the day, youth, in short, demanding and anticipating "A New Deal," or youth resolving the current economic ailments into one of "Chains or Change."

The volume is an interesting barometer of the transition now occuring in college oratory. The names of women appear more frequently among the winners, five of them in this volume. Instead of the onetime limitation of contests to mere state and interstate contests, there are now invitational contests, Pi Kappa Delta contests, and a variety of—shall we call them "private contests?"—as the Civic and Northern Oratorical League.

On the whole the orations are representative selections of the 1933 crop. But not in all respects. This volume, like its 1932 predecessor, loses some of its value by omitting four of the winning state orations of the year and substituting in their place four winning orations of local college contests. Of the four, one is well enough written perhaps to stand alongside the average 1933 oration. The other three are not. They suffer by comparison. To be specific, since this volume advertises itself as a 1933 "Year Book," why should the winning orations of West Virginia, North Dakota, Indiana, and Kentucky be omitted and in their place be inserted the local winner at Syracuse and the sophomore, junior and senior orations from Yale? This gives one the impression that the volume is a near-but-not-quite—"Year Book."

WILLIAM NORWOOD BRIGANCE, *Wabash College*

Poet's Gold. By DAVID ROSS. New York: The Macaulay Co., 1933; pp. 288; $2.

Teachers of interpretation will welcome this splendid collection of poems that have been read over the CBS by David Ross, a recent recipient of the gold medal for diction awarded by the Academy of Arts and Letters. To me as a teacher of speech, one of the most gratifying phenomena of the radio programs is their generous inclusion of great pieces of poetry. One of the tangible benefits of the radio to our field is this volume of poetry. If for a moment teachers of interpretation should think that such a compilation would be filled with trash, he would have his suspicions allayed by a glance over the table of contents. David Ross, for example, includes a poem from Samuel Daniel (1562-1619). Readers of A. E. Housman's *The Name and Nature of Poetry* will recall that he cites a stanza from Daniel as an illustration of good poetry.

What a refreshing thought for us comes from the pen of William Lyon Phelps in his foreword to the book! "The art of reading aloud is so great an art that one may spend years in developing and per-

fecting it; sympathetic and intelligent reading is often the most illuminating interpretation and criticism." This foreword alone is worth the price from any teacher of interpretation. Professor Phelps (I wish I could include all that he says) pays this high compliment to oral interpretation: "When I was a graduate student at Harvard more than forty years ago, I learned more of the meaning of Shakespeare by hearing Professor Child read dialogue than I did by most of the explanatory and critical notes." Once this book of poems becomes known, I predict for it a wide use by teachers of oral interpretation.

LIONEL CROCKER, *Denison University*

Intercollegiate Debates, Vol. XIV, Edited by EGBERT RAY NICHOLS. New York: Noble & Noble, 1933; pp. 529; $2.

This volume contains six intercollegiate debates, a public discussion, and two debates between teams of the same institution. The institutions represented are well chosen on the basis of location, type of institution, and debating program. There are included an international debate, a tournament debate, a radio debate, and an extension debate. On the whole, the discussions are better than usual in this series. There is still evidence that the economics of international trade are beyond some college orators, that the youthful disputants sometimes take their disagreements too seriously, and that revision of the manuscripts before publication prevents us from getting a fair comparison with discussions we have heard. But there is plenty of the give and take of real debating, plenty of evidence, and at least some attempt at audience analysis and persuasion.

The nine propositions are well selected. Property taxation, cancellation of war debts, and government control of banking were the most debated questions of the year. Radio broadcasting and presidential dictatorship have been chosen as national questions for the high schools and Pi Kappa Delta. It is noteworthy that nearly all of the subjects have some relation to our present economic situation.

Not only will the debater and the director of debate get much valuable information on the propositions and methods of debate from the discussions themselves, but they will find the foreword by the editor fully as interesting and instructive. His treatment of the debate tournament might make a splendid first affirmative speech in what might be a worth while debate on the value of this rapidly developing speech activity.

BROOKS QUIMBY, *Bates College*

Habits: Their Making and Unmaking. By KNIGHT DUNLAP. New York: Liveright, Inc.; 1932; pp. 326.

Professor Dunlap's book is unique. In it the experimental psychologist, turned clinician by the force of appeals for his help in the solution of personal and social problems, sets forth concepts of learning and unlearning that are "different" and describes with care and precision the techniques he has developed for assisting his patients in achieving personal readjustment—"the process of establishing harmony between the maladjusted person and his environment."

The purpose of the book as stated by its author is to outline in an elementary way "the interrelation of the processes of learning and unlearning, of habit making and habit breaking . . . and to show how a fuller understanding of the learning process makes possible more adequate procedure in the breaking of disadvantageous habits."

Living, Professor Dunlap finds, consists primarily in learning and unlearning and, to a much less degree, in carrying out in practice what has been previously learned. A definite process of learning is the formation of a *habit,* and the formation of a habit is, in turn, the building up of a response tendency which may be either advantageous or detrimental to the individual. We learn by acting, by perceiving, and by thinking, all of which are *reactions* or responses. Unlearning is not a tearing down of established habits of response but rather a positive building up of new, more adequate responses. The practical problem of psychological adjustment is largely that of modifying the individual or his environment "so that his responses shall be more adequate in the sense of rendering him happier or more efficient, or both."

In attempting to harmonize and interpret the products of the experimental work of many psychologists the author finds it necessary to discard "the conventional formulations" and to flout "the 'principles of learning' set forth in widely used texts." A considerable portion of the first eight chapters is devoted to a highly critical, occasionally dogmatic, and not infrequently epistemological discussion of past and present theories of learning. The so-called instincts are discarded as "merely arbitrary classifications of conduct," in which "learning is evident as the primary means of forming the type of response." The "philosophical" explanations of learning which assume "impressions," "traces," or "engrams," together with the "brain-path" or "bond" theory, particularly as formulated by Thorndike, and the "physiological" or "conditioned reflex" theory of Pavlov, are flouted with

considerable skill, although certain inconsistencies and errors in the author's reasoning and certain omissions of pertinent facts are apparent. The "unconscious" in the Freudian and neo-Freudian sense, is dismissed as "merely a god drawn from the machine" and surrounded by mummery and mysticism. The James-Lange theory of emotions is critically handled, but accepted in a slightly modified form as a theory of "feelings," comprising only bodily states. A valuable distinction between knowledge-learning and skill-learning is presented. The latter is defined as "the acquisition of response, or system of response, terminating in muscular activities which produce immediate adjustments to the environment, or changes in the environment," and the former as "other types of learning in which the responses learned do not immediately affect the environment." The final chapter of the book is devoted to a sound criticism of intelligence tests and some of the false conclusions drawn from their use. Emphasis is placed upon the fact that they measure directly only knowledge and skill which are the results of learning.

The author's constructive contributions find their basis in the fact of *integration* of neural and muscular activity in the human infant and in embryonic and young animals. Of particular importance is the tendency early in life to make "total responses to total stimulus patterns," and the fact that specific muscular reactions to more specific stimulus-patterns are seen to be later developments, built up largely through *practice*. Practice modifies response and its importance, the utility of the learning, lies in that modification.

Negative practice, in association with psychological analysis and mental hygiene, is presented as a proven technique for breaking specific bad habits. Three classes of "bad habits" are selected to illustrate the procedure in detail. They are: (1) Stammering (including stuttering), (2) Tics and (3) Bad sexual habits or vices. The negative practice technique is supported by the three following hypotheses whose influence permeates the entire volume:

1. The principle that the learning process and the learned process are essentially different in that the response which produces learning is not the response which is learned.

2. The explanation of the above principle in terms of the relation of the response to be learned to the learning process, namely, that "in the more efficient learning process, the ultimate response is thought of, or else its results are thought of. The response to be learned, in short, is an ideal, which is present in the learning, and which is actualized in the result."

3. The *beta* hypothesis, namely, "that the occurrence of a response lessens

the probability that on recurrence of the same stimulus pattern, the same response will recur."

The clear presentation of Professor Dunlap's method of treating stammering is of special interest to teachers engaged in the correction of disorders of speech. Unfortunately, the author contributes his bit to the popular confusion of the terms stammering and stuttering by defining "stammering" as "*any* defect of speech which is not due to anatomical faults, but is an actual speech habit," and "stuttering" as " a particular form of stammering in which the patient repeats syllables or words, or initial sounds of syllables." Stammering, being a habit, the causes are different in different cases. "Whatever predisposing causes, such as malnutrition, may exist, the stammering habit is actually induced by psychological causes, and these causes, in practically all cases, emanate from the adults who form a large part of the child's social environment, and whose actions and attitudes may have a powerful inhibiting and disturbing effect upon the child's expression." The method of treatment consists, first, in teaching the patient to practice stammering intentionally. Then, after a few weeks of this daily negative practice, part of the time may be devoted to positive practice in trying to speak correctly. Prerequisite to the success of the method are the psychologist's thorough study and understanding of the patient, the patent's understanding of the nature of his difficulty, his formulation of a clear conception of the results which will accrue from the elimination of the habit, and his desire to modify his habitual responses in the direction of more adequate ones, plus, in most cases, mental or environmental adjustment, or both.

The teacher of speech, and in fact every teacher, should find this unusual book provocative of frequent self-examination with respect to the validity of accepted "principles" of learning. The author's many contributions to the understanding of learning and unlearning should find practical application in the modification of widely held beliefs and in the improvement of teaching methods.

FREDERICK W. BROWN, *New York City*

Psychology Applied. By GEORGE W. CRANE. Chicago: Northwestern University Press, 1932; pp. 586; $4.

Here is an application of the principles of psychology to education, human efficiency, improvement of personality ("self-salesmanship"), advertising, selling, music and morale, writing and art, pub-

lic speaking, mental hygiene, the professions, etc. Spread over so much territory the principles become a little thin, and their application a little loose. In spite of a good deal of psychological lingo, the book is popular in tone, being a development of the author's lectures in Y.M.C.A. and night school courses. The fundamental problem to which psychology is here applied is salesmanship, *salesman* being defined as "a generic term to cover everybody who motivates his fellows, whether it be minister, parent, teacher, or friend." As a consequence the author leans more heavily upon the discoveries of the bright advertising boys and the sales statistics of the Haldeman-Julius Blue Books than on the rat-maze and reflex experiments of the psychological laboratories. So much attention is given to clever tricks and mere devices of persuasion that one begins to wonder whether the fundamental nature of man will not be better discovered from philosophers, poets, and rhetoricians than from modern psychologists, and one recalls that even a wily old Greek insisted that the art of persuasion was a branch of an *ethical* science.

This preoccupation with methods rather than motives is especially evident in the chapter on "The Psychology of the Public Platform." The first topic, "How to weld a crowd into an audience," (by which the reverse is meant) receives fullest treatment. Other topics include the psychological function of the chairman, holding attention by stage materials and by manner of delivery, the anecdotal address, and the management of hostile audiences. The author's psychology of persuasion goes little beyond the ancient maxim that it is better to coax than to drive, and some encouragement to imagery and specificity. Shakespeare's Mark Antony and the Apostle Paul furnish the two chief illustrations. The author's concern throughout is rather with the tricks of the spellbinder than with the practical requirements of every-day public speaking. One feels that he might have profited by a closer study of some of the Public Speaking texts included in his chapter bibliography.

W. M. PARRISH, *University of Pittsburgh*

CONTEMPORARY SPEECHES

THE NATIONAL RECOVERY ADMINISTRATION

In *Moral Man and Immoral Society* Professor Reinhold Niebuhr makes the point that with growing rationality man tends to become more moral, but that it is unlikely that man will ever be so intelligent as to appreciate and feel the needs of other people as clearly as he acknowledges his own.[1] The conviction that those in control of industrial life must be urged to feel more clearly than before the needs of their fellow-men is fundamental to the program of economic recovery inaugurated by President Roosevelt in the form of the National Recovery Administration. As the President indicated in his statement of June 16, the Recovery Act represented a definite challenge to industry, to labor, to the Administration, and to the American people as a whole to co-operate intelligently and unselfishly in solving an economic problem of threatening severity.

Oratory has played an important role in the development of the national experiment. The steady flow of speeches on the New Deal has tended to make a Presidential campaign seem like a minor speaking event. It would be folly in this short review to attempt to list most of the important addresses on the NRA which have been delivered since June, 1933. However, without any pretense to select the so-called "best" speeches from the multitude of declarations the following reviews might serve to suggest certain points of rhetorical interest in the utterances of those men who have been most closely associated with the experiment in national planning.

DONALD R. RICHBERG at New York, July 6

This speech, which might well be regarded as of keynote design —both from the point of view of cogency of appeal and excellence of rhetorical pattern—was delivered before one thousand business men of the Merchants' Association. The speech was intended to answer this question: "What is the National Recovery Administration trying to do?"

[1] (1932), 27 f.

Before answering the question, Mr. Richberg paused to introduce the first of several vigorous notes of warning:

> The success of this great adventure will depend largely on the ability of the managers of private business to accept a new opportunity for self government in industry. They can now substitute enlightened cooperation in promoting the general welfare, for a cannibalistic struggle to survive by eating their own flesh and blood.
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> . . . .
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> In his statement of June 16, the President said that this law is a challenge to industry and to labor. That challenge must be met in the next sixty days. If the organized groups of either management or labor fail to meet that challenge, they will be indicted for incompetence by the suffering millions who are now giving to industrial leadership one more chance—perhaps the last—to justify its authority.

Mr. Richberg then returned to his original purpose—to show what the Recovery Administration was trying to do. By using the cotton textile industry code as an example, he explained what is now virtually an accomplished fact, known by all, namely, that the Government was urging the industries to prepare and submit basic codes of fair competition.

The latter part of the speech was filled with added notes of warning. The Recovery Act, rather than representing the first step in the direction of dictatorship, should be regarded as an expression of the willingness of business men "to take intelligent action" leading to economic recovery. But should business fail to assume the social responsibility resting upon it, it might be imperative to "bring into play and make necessary the exercise of those reserved powers of government which are described as dictatorial, but which are in fact only powers of self-preservation." Again, if "managers of industry hold back and waste these precious hours, if they take counsel with prejudice and doubt, if they fumble their great opportunity, they may suddenly find that it has gone forever." The speech closed on the note of hope that "the institutions of democratic control may be preserved in government and in business—each in its separate sphere—and each in cooperation with the other."

Mr. Richberg's address, couched in terms of clarity and precision, was a straightforward and sincere attempt to reveal the expediency of a particular course of action. Although the logical details of the address were of primary significance, the interweaving of appeals to social responsibility, to loyalty, and to patriotism gave the production an unusually firm basis for the urge to action which

permeated the entire speech. The emotional details were never obtrusive. Instead, they seemed to be the natural consequences of the thought position which the speaker made known. The emotional elements were under a severe restraint—under a control which destroyed none of their dynamic but enhanced their rhetorical value because it moulded them into and made them a part of, rather than superimposing them upon, the intellectual pattern of the address.

Without mincing words Mr. Richberg presented an idea with candor and fairness. Holding closely to the central theme of his address, he gave to his material an unmistakable direction which enabled him, with ease and appropriateness, to make those appeals to action on which the purposiveness of the speech depended. In short, the address was a good specimen of serious oratory on an urgent social question, and as such, added dignity to the spoken word.

ATTORNEY-GENERAL CUMMINGS at Grand Rapids, August 31

This speech, delivered before the American Bar Association, is another example of dignified oratory. Mr. Cummings proposed to show that the "theory of our government has not changed; but the times have changed and invention has altered the scope and tempo of our life." The heart of the address was embodied in these words:

> Emergency legislation is recognized as such by the government and will end when the emergency ends. The Congress has neither abdicated nor shirked its rights or its duties; it has functioned patriotically and efficiently to meet a national crisis. What is really happening is not an alteration in the established form or texture of government, but a change in the spirit and application of government.

Mr. Cummings concluded his address with these remarks:

> The legal mind, I suppose, is instinctively individualistic and client relations probably accentuate the stress laid upon private as opposed to public interests. If it is difficult for business to adjust itself to emergency regulations of wages, hours and trade practices, I dare say it is even more difficult for the practicing lawyer to do so. It is neither unnatural nor improper to respect the past and to be influenced by precedent, but in this dynamic hour of change it is the new, the untried, you are called upon to interpret and support, and I have an abiding faith that you will do this with that fidelity and sincerity and that larger vision and sense of horizons which have always characterized our profession at its best—and that you will do it, too, in that spirit of constructive co-operation for which the necessities of our people so eloquently plead.

Among the characteristic marks of this speech are the striking topical sentences, the smooth and graceful flow in word combina-

tions, the rigorously severe enforcement of ideas, and the scholarly dignity in composition. This address, with Mr. Richberg's, deserves a place of prominence in NRA literature.

PRESIDENT ROOSEVELT at Washington, October 22

Much has been written about the ease with which President Roosevelt establishes contact with his hearers. In this address, which was largely a summary report and hence not quite so colorful as some of his other speeches, he displayed the same sort of gracious charm in making his approach to the large audience scattered throughout the United States. The speech seemed to be a private conference with each listener, rather than a mass appeal to the populace.

In this address the President listed briefly the major accomplishments which had been effected under the NIRA and the AAA. In his inimitable manner he presented to the people a word picture of the nation's condition, and alluded to the plans for further improvement in the future. It was in this speech that he announced the plan to establish a government market for gold in the United States.

The conclusion of the address was a model of candor and simplicity—and of unquestioned effectiveness.

I have told you tonight the story of our steady but sure work in building our common recovery. In my promises to you, both before and after March 4, I made two things plain—first, that I pledged no miracles, and, second, that I would do my best.

I thank you for your patience and your faith. Our troubles will not be over tomorrow, but we are on our way and we are headed in the right direction.

GENERAL HUGH S. JOHNSON at Boston, August 30; at Washington, October 10; and at New York City, January 18

In Mr. Johnson the NRA has a vigorously brusque mouthpiece. He seems to be at his best when he is explaining the new rules of the business game and daring the players to make themselves subject to penalty. He speaks often and before widely dissimilar gatherings. This reviewer does not know how the speeches sound; but surely most will agree that they do not read well. Turn, for example, to the Boston address in which Mr. Johnson tried to show that the NRA was in no sense a czardom.

It is a sort of rules committee where the great coaches of the American industrial and labor teams are collaborating to make a new and fairer game out of business competition in this country.

In this speech there is an astonishing lack of material content

having any show of fundamental stability and depth. The economic life of the nation under the NRA is visioned with such obvious simplicity as to make the ideas ridiculous. The speech sounds like a "pep talk" to a group of young boys.

In his address at Washington Mr. Johnson made several remarks which have been quoted frequently by the opponents of the New Deal. "Labor does not need to strike under the Roosevelt plan," said Mr. Johnson. But the opposition has thought otherwise.

From the point of view of structural design this speech, as well as the one of January 18, is faulty. The ideas in the address of October 10 moved very slowly, especially the one dealing with the necessity for co-operation between industry and labor. When Mr. Johnson finally came to the thought bearing upon labor's new place in the economic scheme, he avoided the issue, more or less, by saying that labor did not need the strike weapon and that it had adequate representation. He then shifted the discourse to the much-publicized but infrequently-isolated "chiseler" and on that thought he concluded the address.

LESTER THONSSEN, *College of the City of New York*

When President Roosevelt is compared with other master rhetoricians among the Presidents, the precaution is seldom taken to use the same oratorical medium for the comparison. The fairest way to compare him as an orator with Lincoln, or Wilson, or Theodore Roosevelt would be by means of the occasional address. Such a study probably should await Mr. Roosevelt's Second Inaugural. During the past few months, however, he has added substantially to the available materials.

The basic problem of most utterances of statesmen on special occasions is to identify their own policies with the spirit of the occasion and the traditions of those whom the occasion honors.

President Roosevelt's address at Savannah, November 18, in celebration of Georgia's bicentennial year, showed his adeptness in deriving arguments of present expediency from ceremonial praise of the colonists. The epithet "Tory" as applied to opponents of the New Deal was offered as a popular catchword for a carefully drawn analogy between the authors and critics of the present economic experimenting and the authors and critics of the experiment of founding the Colonies and establishing the new nation. Mr. Roosevelt identified himself by ancestry, statesmanship, and local associations

with the Georgia pioneers, and his opponents—by statesmanship—with their opponents. The specific policy of recognition of Russia was elaborated as an example, and conversely a logical application, of the "fundamental American policy." The premises of some of the most earnest opponents of recognition were turned against them by identifying it with the principle of religious liberty.

On December 6, the President addressed the meeting in honor of the twenty-fifth anniversary of the Federal Council of Churches of Christ in America, identifying his purposes with the fundamental purposes of religion with perhaps greater emotional persuasiveness than he has used in any speech since his inauguration. His theme was the common aim of church and state to secure "a more abundant life" for all the people of the country. In extending as far as possible the boundaries of this community of purpose, he tactfully addressed his audience as representative of an all-inclusive religious group, "your churches and the other churches—gentile and Jew," united in spite of diverse doctrines in "the war for social justice."

The chief headline item of the speech, his denunciation of lynch law and those who condone it, had the effect of sensationalism which usually attaches to outspokenness in high places.

The address at the Woodrow Wilson Foundation dinner, December 28, in which he promised no more armed intervention in Latin-America, seems likely to be one of his permanently noteworthy speeches, for both statesmanship and rhetoric. He eulogized Wilson by adopting a text from Wilson's speech at Mobile in 1913 and proceeding to "supplement and to implement" that text with a declaration of his own policy. While the declaration of policy was offered as his testimony to the wisdom and justice of his predecessor, the object of his eulogy served as a witness to the wisdom and justice of the eulogist's policy.

Ogden Mills opened the 1936 Presidential campaign, and incidentally the 1934 Congressional campaign, in an after-dinner speech before the Kansas Day Club at Topeka, January 29.

The central thesis of the address was that the Roosevelt policies "destroy America's greatest contribution to the cause of human freedom—the guarantee of individual rights against the arbitrary power of the government." To some this thesis might recall the

once "gur-reat pur-rinciple of popular sovereignty," defined at Cooper Union as the principle that "if one man would enslave another no third man should object." But even those to whom such a question-begging analogy might occur would acknowledge the skill and ingenuity of Mr. Mills's argument, of his prudent distinction between emergency policies and permanent ones, waiving argument on the former with at least a tone of concession, his use of Democratic authorities—Wilson, Cleveland, and Walter Lippmann, and his assumption of the persuasive role of one subjecting the Administration policies "to the tests of critical analysis and open discussion" instead of "mere partisan obstruction," which, he says earnestly, "would be intolerable." It is unfortunate that his distinction between emergency and permanent policies rests upon an interpretation of the Constitution, as a flexible instrument, which be began by denouncing. It is more unfortunate, for the final persuasiveness of the speech, that at the end he presented a set of question-begging commonplaces pompously listed as personal creed.

Two recent distinguished models of the deliberative type of sermon are those entitled "Religious Recovery—A Code for the Churches" and "The New Society I Would Build" by John Haynes Holmes. (Numbers I and III of the 1933-34 series issued by the Community Pulpit, 550 West 110th Street, New York). Aside from their own merits they furnish an interesting rhetorical contrast to Father Coughlin's radio sermons.

Other recent speeches as good as most of those in the anthologies:

Nicholas Murray Butler's Radio Address on Armistice Day.

Maxim Litvinoff's address before the American-Russian Institute in New York, November 24, on his way home after his "conversations" with President Roosevelt on the subject of recognition of Russia.

George Bernard Shaw's radio address of February 6 entitled "Whither Britain?" Characteristic of Shaw and one of an excellent series of the same title.

James M. Beck's Lincoln Birthday address before the National Republican Club in New York. An excellent specimen of what is popularly known as oratory of "the old school."

V. E. S.

IN THE PERIODICALS

MARPLE, C. H., *The Comparative Susceptibility of Three Age Levels to the Suggestion of Group versus Expert Opinion.* Journal of Social Psychology, IV, 1933, 176-186.

CHEN, WM. K., *The Influence of Oral Propaganda Material upon Students' Attitudes.* Archives of Psychology, No. 150, 1933, 43 pp.

A promising line of attack on problems in the field of persuasion is being developed by such studies as the above. These studies appear in various publications under a heterogeneous collection of titles, indicating an emphasis on such topics as social attitudes, propaganda, suggestibility, opinions, etc. Speech teachers might regard them as contributions to a field which could be labelled "experimental persuasion." So regarded, they are of interest for the facts which may be unearthed as to the effectiveness of various factors in establishing public opinion or in bringing about changes in opinion. It may well be that experimental studies of persuasion will prove more fruitful in widening the range of our knowledge and refining our conclusions about the molding of attitudes than the historical approach of the rhetorician. That the experimental approach makes possible a more accurate knowledge and control of the situation, the audience, and the persuasive material, is obvious. Recent work also indicates the possibility of highly reliable quantitative measurements of opinion, a new and welcome addition to our research tools.

Marple used a questionnaire of seventy-five statements covering various topics. There were 900 subjects, 300 at each of the three age levels (high school seniors, college seniors, and representative adults). The three hundred were divided into 3 groups—100 as controls, 100 subjected to expert-opinion suggestion, and 100 to majority-opinion suggestion. The technique used was simply to mark the answers to certain questions with colored crayons to indicate what the majority of the group or the group of experts, respectively, thought about the topic. The questions were answered "yes," "no," or "uncertain."

The number of changed responses made by the control groups

on the retest was taken as the basis of comparison. On this basis, the results show a clear-cut decrease in the number of items changed with increasing age of the subjects. In all three groups, a knowledge of the majority's opinion caused decidedly more changes than a knowledge of the opinion of the group of experts. The application of these principles to audience psychology is evident.

Chen took advantage of the Manchurian episode to arrange a series of experimental situations for the purpose of measuring the effect, if any, of a brief talk given by the instructor to his college classes.

An attitude-scale of twenty statements was constructed following the procedure devised by Watson and the scoring system elaborated by Likert and reported in No. 140 of the *Archives of Psychology*. This scale, as well as a test of information about Manchuria, was administered to nine groups varying from 57 to 137 subjects. Before a retest with the same scale, certain of the groups were given a pro-Japanese talk, others a pro-Chinese talk, and others a "mental" talk.

The chief conclusions were that (1) the few minutes of vigorous pro-Chinese or pro-Japanese propaganda caused large and measurable shifts in opinion in the direction in which the propaganda impelled; (2) all subjects were affected regardless of their original attitude; (3) the propaganda had a specific and a general effect, statements not mentioned in the propaganda being affected; (4) "neutral" propaganda caused shifts to a more "neutral" viewpoint; (5) definite attitudes were often held despite lack of information; and (6) the college students were as much influenced by an emotional appeal as by a logical presentation of facts.

For those in the field of speech, such an experiment as this demonstrates the practicability of making quantitative determinations in the field of persuasion. It opens up the possibility of testing old dogmas and new hypotheses in carefully controlled situations. The reliability of the attitude scales of the type used is often above .90, and the validity of such scales as indices of opinion has frequently been established. There would appear to be no methodological obstacles in the way of more of such research in public speaking.

WALTER H. WILKE, *New York University*

CROCKER, LIONEL, *Beecher, the Rhetorician.* The Crozer Quarterly, XI, No. 1. January 1934, 48-51.

Beecher on several occasions discussed his theories of preaching. He habitually "cooked up" his sermons within the hour immediately preceding their delivery, and in his lectures on composition emphasized this type of preparation. The subject of composition was approached from the point of view of composing before the audience.

Beecher felt that loose organization such as he practiced was best suited for the classes of society to whom he appealed. It is more flexible, is capable of expansion or contraction, the climax is at no specific point, there is no fixed order of points, and the speaker can give his full attention to the audience rather than to maintaining his outline.

Such sermons could not stand careful analysis; but this did not worry Beecher. He was far more interested in achieving his purpose with his audiences than he was in producing literary and rhetorical masterpieces.

Beecher's use of the illustration was his second great contribution to the theory of preaching. The preacher deals with a heterogeneous group, perhaps more than does any other speaker. And "nothing will so satisfy all elements of the congregation as the illustration." His analysis of the uses of the illustration brought out three properties which apparently no one before him had recognized: first, it provides relaxation for the audience by appealing to "different parts of the mind," second, it "helps the speaker say indirectly what would be unwise to say directly," and third, it appeals to all the different elements of the audience more than does any other type of elaboration.

G. W. G.

EMSLEY, BERT, *James Buchanan and the Eighteenth Century Regulation of English Usage.* Publications of the Modern Language Association of America, XLVIII, December 1933, No. 4, 1154-1166.

James Buchanan, an eighteenth-century schoolmaster and maker of pronouncing dictionaries, played an important part in the attempts to "fix" the English language. His *Vera Pronunciato,* which appeared in 1757, is perhaps the first English pronouncing dictionary. His chief contribution to the field of pronunciation was his phonetic

method of teaching spelling, which, though not original with Buchanan, was new to English pedagogy of that day.

Buchanan's work was severely criticized, perhaps mainly because he was a Scot attempting to set the usage in English pronunciation. His phonetic re-spelling was interpreted as an attempt to destroy or reform the existing orthography, an attempt which, even in recent years, has met with tremendous resistance.

Buchanan's work in lexicography was pioneer work. He was, so far as is known, the first to attempt to make English pronunciation easy for foreigners, and to introduce a new, uniform pronunciation for the natives. Buchanan thought more was needed in dictionaries than accent marks; he added quantity marks: breves and macrons. These, and his method of re-spelling, were distinct contributions. His 1757 work may justly be called the first of the English pronouncing dictionaries. G. W. G.

Report of the Public Speaking Committee, June 1931. National Electric Light Association, 420 Lexington Ave., New York.

During the year just previous to this report, a National Employe's Speaking Contest was conducted, about 4,500 contestants appearing, some two-thirds of these being men. The educational value of these contests is stressed, primarily from the point of view of the employe-company relations, and of an increased knowledge of the electric and utility field, and, furthermore, from the angle of the *information and understanding given to the judges.* Some 35,612 talks were given during the year. Tables are given, showing the number of talks for the years 1928, 1929, and 1930.

The necessity for counter-propaganda is emphasized, to offset the effect of socialistic, radical, or communistic propaganda which is presented from schools, colleges, and other public relations sources. It is necessary, the Association feels, to organize forces and inform the American public of the facts, "not because we want a large volume of speeches, but because it is a responsibility that we owe to our stockholders and the American public." G. W. G.

Lewis, Don, and Reger, Scott N. An *Experimental Study of the Role of the Tympanic Membrane and the Ossicles in the Hearing of Certain Subjective Tones.* Journal of the Acoustical Society of America, October 1933, 153-158.

Three subjects, chosen because of defective tympanic membranes and ossicles, were tested by means of a "tone integrator," in order

to determine whether they could hear subjective tones. The "tone integrator" produces synthetic comples sounds, the number, distribution and relative intensity of the components being under constant control. In each instance, the subjects were able, with slight error, to identify the pitch of the complex tones, even though the actual fundamental was absent from the tone itself. One subject was able to determine the pitch of spoken vowels, from which the fundamental is almost totally absent. The conclusion is that "the tympanic membrane and the ossicles are not necessary for the hearing of subjective tones" for the defective subjects; it is probable that they play only a minor role in the hearing of normal persons.

G. W. G.

Additional Articles Noted

Boldyreff, Tatiana W., *By Word of Mouth.* Informal Essays on Language and Literature from a Teacher's Point of View. 1931. Boston. R. D. Badger. (Reviewed in the *American Journal of Psychology,* XLV, No. 3, July 1933.)

Dimmick, Forrest Lee, *The Dependence of Auditory Experience upon Wave Amplitude.* American Journal of Psychology, XLV, No. 3, July 1933, 463-470.

Harder, Herman, *Zur Frage der Arabanischen Alphabete.* Archive f.d. Stadium der Neueren Sprachen. 163 Bd., 88 Jg. 3 u. 4 Heft, June 1933, 187-204.

Winkler, Emil, *Sprachtheorische Studien.* Berliner Beiträge zuh Romanischen Philologie, Bd. III, 2. 1933.

Griffiths, D. C., *The Psychology of Literary Appreciation.* Melbourne: Melbourne University Press (Oxford Univ. Press.), 1932. Reviewed in *British Journal of Psychology,* XXIV, July 1933, p. 129.

NEWS AND NOTES

[Please send items of interest for this department directly to Miss Lousene Rousseau, 49 East 33 St., New York City]

CENTRAL STATES SPEECH ASSOCIATION

The annual meeting of the Central States Speech Association is scheduled for April 27-28 at Northwestern University. The program will include demonstrations and round table discussions in Dramatics, Interpretation, Debate, and Speech Correction, with material at both college and secondary school levels. A limited number of complimentary tickets to the University Theatre performance of *Much Ado About Nothing* are available to those in attendance at the convention.

The Inter-State Oratorical Association has scheduled its annual meeting at this same time, with contests Saturday afternoon and evening.

Information concerning rooms and prices will be available before the convention. For such information, and to make reservations, please write to Mr. Paul Moore, School of Speech, Northwestern University, Evanston, Illinois.

EASTERN PUBLIC SPEAKING CONFERENCE

The twenty-fifth annual meeting of the Eastern Public Speaking Conference will be held April 6 and 7 at the Ambassador Hotel in Atlantic City. Sectional meetings will be devoted to Public Speaking, Debate, Interpretation, Dramatics, Voice and Phonetics, Speech Disorders, and High School Problems.

Prof. W. M. Parrish, of the University of Pittsburgh is President of the Conference.

CORRECTION

In the list of members of the Executive Council of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH elected at the 1933 Convention in New York City, as reported in the February issue of the QUARTERLY JOURNAL, Rupert Cortright should have been listed as from the College of the City of Detroit, and the name of Arleigh B. Williamson, New York University, should have been included.

The committees appointed some time ago to revise the English curriculum for the Junior High School and Junior College of Pasadena, California, have made their reports, and the section devoted to Speech Arts in Junior College has been published separately and can be secured from the office of the Superintendent of Schools. The speech teachers who worked out the new course of study were Mrs. Irene Sage Peters, chairman, Katherine Kester, Elizabeth Keppie.

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The Department of Speech and Dramatics at Hunter College has just purchased a combination radio, recording, and reproducing apparatus. It will be used to record radio material to be played back for the classes to study, and likewise to record the voices of the students to aid them in the correction of individual voice problems, and to analyze phonetically deviations from the pronunciation of Standard English.

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The third annual Rocky Mountain Speech Conference was held at the University of Denver on February 9 and 10. Preceding the first meeting intercollegiate debates were held on the Pi Kappa Delta question. The official opening of the conference was marked by a special address broadcast from New York by Miss Vida R. Sutton, as part of the regular Magic of Speech program. The following programs were held:

ORAL INTERPRETATION

Helen McGrew, Greeley, Colorado, Chairman

A Demonstration of the Oral Approach to Literary Appreciation—Frances Tobey, Colorado State Teachers College

Teaching High School Students to Appreciate Shakespeare—Rose Curry Fynn, East Denver High School

The Relation Between Tempo and Comprehension—Marion Robinson, University of Denver

Rhythm and the Reading Choir—Mabel S. Reynolds, University of Colorado

DRAMATIC COMPOSITION AND CRITICISM

Margaret Grace, Horace Mann Junior High School, Chairman

Standards of Dramatic Criticism—Levette Jay Davidson, University of Denver

Building the Plot—Iris Pavey Gilmore, Lamont School of Music

Creative Drama in the Southwest—Paul W. Masters, University of New Mexico

RELIGIOUS DRAMA AND PAGEANTRY

Harold Gilmore, Secretary Colorado and Denver Council of Religious Education, Chairman

What, How, and Where to Use Religious Drama—Olga Edith Gunkle, Colorado Council of Religious Education

The Valiant, by Holworthy Hall, produced by The Footlight Club, Trinity M.E. Church

Critiques and Discussion of Demonstration Play—Helen Black, Former Dramatic Editor, Rocky Mountain News; Catherine St. Clair, Sponsor Drama Club, East Denver High School; Dr. Earl C. Wright, Pastor University Park Community Church.

Costuming and Lighting for Religious Drama—Mrs. Harry E. Bellamy, member National Drama Commission, Episcopal Church
Principles of Make-Up—Frederick Hile, Lamont School of Music
What, How, and Where to Use Creative Drama for Children—Iris Pavey Gilmore
Demonstration Children's Drama—Lamont Junior Players

RECENT TRENDS IN SPEECH TRAINING
Glen Moore, Iliff School of Theology, Chairman

Utilizing the Heritage of Speech Training—W. E. Moore, Colorado Agricultural College
European Drama: Observations from a Recent Tour—Lester W. Raines, New Mexico Normal University
Clinical, Mental Hygiene, and Phonetic Approaches to the Basic Speech Course—Elwood Murray, University of Denver
Directing Speech Work to Attain Maximum Creative Power—Leon K. Whitney, Denver South High School
Public Speaking, Discussion and Debate—Edgar M. Wahlberg, Denver Labor College

SPEECH AND AUDITORIUM ACTIVITIES IN THE GRADES
Mayme Sweet, McKinley School, Denver, Chairman

Motivating Work in Social Sciences through Speech Projects—Arthur M. Gruenler, Principal of Stevens, Steck, Ellsworth Schools, Denver
Demonstration Project in Leadership Development—Sylvia Wright, Park Hill School, Denver
Debate as Therapy for the Submissive Child—Harold Weiss, Colorado State Teachers College Elementary School
Project in World Citizenship, Demonstrated by one-act Chinese Play—June Donahue, Thatcher School, Pueblo

VOICE AND DICTION
John Chord, Chairman

Relation of the Singing and the Speaking Voice—John C. Kendel, Director of Music, Denver Public Schools
Vocal Quality and Mental Imagery—Florence Lamont Hinman, Lamont School of Music
Hearing and Speech—Olive S. Rodgers, Evans School, Denver
Eliminating Nasal Twang—Margaret Sullivan, Denver Studio of Speech Improvement
Demonstration of Vocal Recording as a Means of Teaching Vocal Flexibility—Erna P. Triplett, University of Denver School of Commerce
Precision in Speech through Phonetics—Dr. W. F. Luebke, University of Denver

ROUND TABLE FOR HIGH SCHOOL DEBATERS ON DELIVERY
Bruno Jacob, Secretary National Forensic League, Chairman

Speech Attitudes—Carrie E. Church, Byers High School
Developing Extemporaneous Delivery—Alma Brown, Stratton High School

Adapting Extemporaneous Delivery to Beginners—Raymond Davis, Sidney High School, Neb.

Avoiding Monotony, Illustrated by Demonstration—Ben Blumberg, University of Denver

PLAY PRODUCTION

David McCartney, Chairman

Organizing Students for Dramatic Work—Arthur G. Sharp, Jr., Colorado College

Staging a Shakespearean Play—Walter Sinclair, University of Denver

Pantomime—T. Earl Pardoe, Brigham Young University

Demonstration of Stage Business—Ruth Jocelyn Wattles, Colorado Agricultural College

ADVANCED PUBLIC SPEAKING

W. D. Copeland, Colorado College, Chairman

Rhetorical Methods of Henry Ward Beecher—Leroy Laase, Hastings College

Burke and the Ethical Proofs—Justis Wilkinson, University of Denver

The Ethics of Debate as Represented in Plato's *Gorgias*—Edmund D. Cressman, University of Denver

Sublimity as a Rhetorical Element—W. E. Moore, Colorado Agricultural College

THE CHILD'S SPEECH PERSONALITY

Guy Fox, Assistant Director of Research and Curriculum, Denver Public Schools, Chairman

Relation of Character and Speech Behavior—Lloyd Jones, Fountain School, Pueblo

Speech Experiences in Adjusting the Kindergarten Child—Mary Lucile Connor, Steele School, Denver

The Timid Child—Olive J. Grigsby, University of Denver

Some Fundamentals for the Child's Voice—E. H. Baxter Rinquest, Rinquest School of Music

Demonstration and Explanation of Use of Dramatics for Behavior Problems in Children—Edna Baxter, Baxter Dramatic Studio

RESEARCH IN SPEECH

W. Floyd Alexander, Chairman

Summary of Recent Research in the Mental Hygiene of Speech—James A. Tracey, Denver

An Experimental Study of Audience Reactions to Oral Interpretations of Solo Speakers as Compared with Verse Speaking Choirs—Rosetta Thurston, University of Denver

An Experiment from Colorado State Teachers College Elementary School in Speech and Personality—Helen Langworthy

A Study of Spontaneous Speech Responses of Introverts as Compared with Extroverts—Aria Daniel Hunter, La Hunta High School

A Psychogalvanometric Study of Neurotic Speakers as Compared with Emotionally Stable Speakers—Janice Waggener, University of Denver

The Breathing of Maladjusted Speakers as Compared with Poised Speakers—John Chord, University of Denver

In addition to these more or less formal programs there was an open forum under parliamentary rules for high school debaters, a project in creative discussion for intercollegiate debaters, a program of representative verse speaking choirs, intercollegiate extemporaneous speaking and oratorical contests, a freshman intercollegiate debate conducted according to the Congressional method, a program on heroic stories and one of romantic tales, a discussion of the national high school debate question by experts, make-up demonstrations, radio broadcasting methods demonstration, a round table discussion of rebuttal for high school debaters, a program of one-act plays written by college authors, and the championship intercollegiate debate.

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On December 30, the Florida Association of Teachers of Speech held a meeting at Tampa, at which the new course of study was discussed. The new officers elected for the year are as follows: President, Marguerite Wills, Southern College; First Vice-President, Mildred Murphy, Senior High School, Orlando; Second Vice-President, Catherine Michie, Robert E. Lee High School, Miami; Secretary-Treasurer, Margaret E. Combs, Lake Wales High School. Miss Murphy gave a paper on the subject of high school dramatics; Miss Wills discussed good plays for high schools and colleges; and H. A. Hopkins, of the University of Florida, discussed methods of conducting high school debating.

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The Washington State Speech Association, which was organized only in May of last year, organized a speech section in the fall meeting of the Washington Education Association at Seattle, and held its first annual conference on speech training at the University of Washington February 16 and 17, meeting jointly with the Northwest regional meeting of the National Theatre Conference. Among the speakers were Maynard Lee Daggy, of Washington State College, and F. W. Orr, of the University of Washington. Officers of the Association are: President, Horace G. Rahskopf, University of Washington; Vice-President, James K. Akright, Everett High School; Secretary, Alberta F. Black, Stadium High School, Tacoma; Treasurer, Margaret Akin, West Seattle High School; members of the Executive Council, Sophie Rosenstein, University of Washington, Charles Batten, College of Puget Sound, and Dora B. Craig, John Marshall Junior High School, Seattle.

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The annual departmental meetings of the Oregon Speech Association were held in Portland during the regular convention of the Oregon State Teacher's Association December 28 and 29. The first session was devoted to debate and dramatics, the papers being presented by Dorsey Dent, of Gresham High School, and Carlyn Winger, of Pacific University. The second session was devoted to the suggested outline submitted for a speech course in Oregon high schools. Paul A. Menegat was chairman of the committee, and the discussion on the course of study was led by Earl W. Wells, of Oregon State College. The revised report will be presented at the annual Spring Conference of the Association to be held in Salem early in May.

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The fourth annual convention of the Illinois Association of Teachers of Speech was held at Urbana November 24-25, in conjunction with the High

School Conference conducted by the University of Illinois. Forty college and high school teachers of speech and more than one hundred high school and college students appeared upon the programs. The demonstration program in dramatics was witnessed by 800 people, the 500 attended the debate on this year's high school question, between teams from Northwestern University and the University of Illinois. The annual association dinner was attended by 160.

Most of the program was devoted to demonstration work, including the presentation of a number of plays of different types by high school and college groups, a demonstration of oral reading, and a debate on the radio question. Group discussions were held on debate and public speaking, dramatics, interpretation, and speech correction. Papers were read by Belle Kennedy of Northwestern University, on choric speaking, and by Mildred Harter, of Gary, Indiana, on auditorium work.

Officers of the Association are: President, F. S. Sorrenson, Illinois State Normal University; Vice-President, Dorothy Graff, Mason City High School; Secretary-Treasurer, A. D. Huston, University of Illinois; Editor, Carl Thokey, Sandwich High School.

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After sixteen years as an institution licensed by the New York State Board of Charities, the National Hospital for Speech Disorders has moved into its new home, 126 East 30th Street, New York, where it is functioning as a general speech center. In addition to its regular work in speech pathology, courses in various phases of speech training for normal persons have been organized, under the direction of Charles D. Isaacson. Dr. James Sonnett Greene is the founder and medical director of the institution, and the Board of Directors is composed of Ira Skutch, Dr. E. P. Whelan, Walter Seligman, J. Howard Ardrey, Albert Bigelow Paine, B. S. Moss, Emilie J. Wells, James H. Cruikshank, and the director.

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Under the direction of Hallie Flanagan, the Experimental Theatre at Vassar College presented, early in January, a Soviet play, *Fear*, translated from the Russian of A. Afinogenow by Dorothy Beach Coleman. President Henry Noble MacCracken played the leading role. The play, which was once banned by the Soviet as counter-revolutionary, has been playing to capacity audiences in Russia for two years, and is still the most popular play presented there. Its production at Vassar aroused much interest in New York, and New York papers for January 14 devoted considerable space to accounts of its production.

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The Mount Holyoke Dramatic Club has announced for early presentation Rostand's satire, *Chanticler*.

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Fall term plays at Leland Powers School of the Theatre included *The Single Man*, by Hubert Henry Davies, *Milestones*, by Bennett and Knoblock, and *Girls in Uniform*, by Crista Wilsloe.

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W. E. Utterback, of Oberlin College, is on leave of absence this year, working toward his Ph.D. degree at Cornell University. During his absence,

Marvin G. Bauer, formerly of Washington and Lee University, is conducting the speech work at Oberlin.

Moroni Olsen, formerly director of dramatic production at Leland Powers School, is now playing in the Theatre Guild production of *Mary of Scotland* in New York.

W. H. Trumbauer, of Alabama College, has just returned from Europe, where he has devoted a semester's leave of absence to studying and writing.

SUSTAINING MEMBERSHIP

The 1930 Chicago Convention amended the Constitution of the NATIONAL ASSOCIATION to provide for sustaining membership with dues of ten dollars per year instead of the regular two dollars and a half. In adopting this plan our organization followed the practice of many other academic societies. We are always hard pressed for funds to sustain the constantly growing program of the ASSOCIATION. At the present time the following are sustaining members:

C. C. Arends
Elmhurst College
Elmhurst, Illinois

Mrs. Mabel Balensiefer
1235 Holman Rd.
Oakland, California

Sara M. Barber
110 New York Avenue
Brooklyn, New York

L. E. Bassett
Stanford University
Palo Alto, California

J. Richard Bietry
Los Angeles Junior College
Los Angeles, California

Donald C. Bryant
New York College for Teachers
Albany, New York

Lionel Crocker
Denison University
Granville, Ohio

Annette Lucile Cusack
2300 Sedgwick St.
New York City

G. E. Densmore
University of Michigan
Ann Arbor, Michigan

John Dolman, Jr.
University of Pennsylvania
Philadelphia, Pennsylvania

A. M. Drummond
Cornell University
Ithaca, New York

H. L. Ewbank
University of Wisconsin
Madison, Wisconsin

John Frizzell
210 Highland Ave.
State College, Pennsylvania

Wilbur E. Gilman
University of Missouri
Columbia, Missouri

Guy S. Greene
Iowa State College
Ames, Iowa

Hoyt Hudson
Princeton University
Princeton, New Jersey

Lee Hultzen
Dartmouth College
Hanover, New Hampshire

Mrs. Sarah Mary Wilson Huntley
Bay Ridge High School
Brooklyn, N. Y.

R. K. Immel
University of Southern California
Los Angeles, California

Marguerite E. Jones
98 Morningside Ave.
New York City

Dorothy Kaucher
395 South 10th St.
San Jose, California

S. L. Kennedy
Warners, New York

James Lardner
Northwestern University
Evanston, Illinois

Azubah Latham
535 W. 113th St.
New York City

Charles Layton
Muskingum College
New Concord, Ohio

Eleanor McLellan
333 West 67th Street
New York City

Elizabeth Morse
Morse School of Expression
St. Louis, Missouri

Henry M. Moser
University of Michigan
Ann Arbor, Michigan

Dorothy I. Mulgrave
New York University
New York City

T. Earl Pardoe
Brigham Young University
Provo, Utah

Henrietta Prentiss
Hunter College
New York City

F. M. Rarig
University of Minnesota
Minneapolis, Minnesota

Letitia Raubicheck
500 Park Avenue
New York City

Paul J. Ritter
University of Southern California
Los Angeles, California

J. P. Ryan
Grinnell College
Grinnell, Iowa

Madeleine M. Sevenans
Beverly Hills School District
Beverly Hills, California

Clarence T. Simon
Northwestern University
Evanston, Illinois

Jane Bliss Taylor
Hunter College
New York City

Dwight Watkins
University of California
Berkeley, California

A. T. Weaver
University of Wisconsin
Madison, Wisconsin

J. Dale Welsch
Elkader Junior College
Elkader, Iowa

H. A. Wilchelns
Cornell University
Ithaca, New York

Arleigh B. Williamson
New York University
New York City

J. A. Winans
Dartmouth College
Hanover, New Hampshire

Dorothy Yawger
54 Young Ave.
Pelham, New York

Alfred Young
712 Putnam Avenue
Brooklyn, New York

Pauline Zoller
Grand Haven High School
Grand Haven, Michigan